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SKETCHES
OF
DISTINGUISHED
AMERICAN AUTHORS,
REPRESENTED IN
DARLEY'S NEW NATIONAL PICTURE.
ENTITLED
WASHINGTON IRVING
AND HIS LITERARY FRIENDS,
AT SUNNYSIDE.

NEW YORK :
IRVING PUBLISHING COMPANY
1863.

PUBLISHERS' CARD.

In announcing the final completion of the "IRVING PICTURE," the publishers have the pleasure of stating that it has proved a great success, not only as regards design and execution, but in a historical and literary view, presenting, as it does, literal and characteristic portraits of distinguished American Authors, grouped in the most agreeable and effective manner.

The Picture represents an interior view of Irving's Library at Sunnyside. In the centre of a group of fifteen American Literary Celebrities is seated the amiable and unassuming Irving. Around this genial sun the artist has traced the orbits of our brilliant literary system, apparently preserving those distances and positions which are suggestive of the individual co-relation borne by each in his sphere. Upon the right and left, and in Irving's immediate vicinity, are Prescott, Cooper, Bumerott, Longfellow, and in a wider circle revolve Emerson, Kennedy, Bryant, Paulding, Willis, Hawthorne, Halleck, Holmes, Saunus, and Tuckerman, the whole group forming a constellation, of which every American should be justly proud.

The publishers have had the above work in process of execution during the past three years (the time required to engrave it properly). In its production no expense has been spared. It is engraved on steel, in the highest style of the art, known as mixed line and stipple, by Thos. Oldham Barlow, of London, from the original and spirited design by F. O. C. Darley, the great American artist.

The large Painting, four by six feet, now on exhibition, was reproduced in oil by C. Schussele, and is pronounced by connoisseurs a truly superb and finished work, charming in its tone and execution.

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WASHINGTON IRVING,

AN American author, born in New York, April 3, 1783, died at his residence, Sunnyside, near Tarrytown, N. Y., November 28, 1859. He was the youngest son of William Irving, a descendant of the Elwyns, or Irvines, of Orkney, who flourished there in the fifteenth century. His mother was an English woman. At the time of his birth, his parents had resided in America about twenty years. Irving had an ordinary school education, which terminated in his sixteenth year. His elder brothers had occupied themselves with literary pursuits, and his family proclivity soon betrayed itself in the youth. He procured a number of the old English authors, and read with delight the poems of Chaucer and Spenser. The gay humor of the one, and the rich imagination of the other, served to cultivate the faculties, from whose combination, in his own works, Irving was destined to derive so much fame. Other habits and pursuits in his early years tended strongly to mould his character and tastes. The scenes amid which he passed his boyhood were peculiar; they exerted a powerful influence upon subjects of his genius, and the choice of subjects for his writings afterward. New York was then a mere village in comparison to its present size; it scarcely contained fifty thousand souls, and the great majority of the inhabitants lived below Cortlandt street and Maiden lane. The streets, studded everywhere with Lombardy poplars, had extended but a short distance above the Park; and the rear of the City Hall was built of red stone, from the slight probability of its attracting much attention from the scattered inhabitants residing above Chambers street. Neither the appearance of the town nor its social character had lost the peculiarities of its origin. Its habits and manners were quaint and picturesque; many curious personages of local celebrity gave attraction to the population; and the strong Dutch infusion impressed upon the writer a distinct individuality, which has now, in a large measure, disappeared. In this old New York, full of character, oddity, and interest, passed the boyhood of Washington Irving. In the pleasant "Author's Account of Himself," prefixed to the "Sketch-Book," he presents an entertaining picture of his school days, embracing many particulars which are valuable aids to the biographer. The paper bears every mark of actual transcript of the habits of his youth, and of the influences which operated on the development of his character. From his early days, he declares, he was always fond of visiting new scenes, and observing strange characters and manners. Even when a mere child, he made tours of discovery into the foreign parts and unknown regions of his native city, to the frequent alarm of his parents and the emolument of the town-crier. As he grew up into boyhood, these travels were extended further. His holiday afternoons were spent in rambles about the surrounding country, by which means he soon grew perfectly familiar with every

spot famous in history or fable, where a murder or a robbery had been committed, or a ghost encountered. On visits to the neighboring villages he added to his stock of knowledge by noting their habits and customs, and conversing with their sages and great men. This rambling propensity, so far from decreasing, strengthened as he advanced in years. Books of voyages and travels became his passion, and for their fascinating pages he avoided the duller pursuits of the school-room. He would wander wistfully about the pier-heads of his native town, and watch the white sails of departing ships, longing to float away in them to the ends of the earth. The Strait of Hellgate, he declares in the introduction to the "Money Diggers," was a place of great awe and perilous enterprise to him in his boyhood, when he was "much of a navigator on those small seas;" and more than once, in holiday voyages, ran the risk of shipwreck and drowning. The curious student of the peculiarities of Irving's genius will not fail to discover in these early habits and tastes the germ of many of his subsequent works. They doubtless occasioned in him a great fondness for the past of his native place, and stored his memory with local colors and incidents, which were afterward to appear in the "Knickerbocker" history. Leaving school at the age of sixteen, he commenced the study of law. But the inclinations of the youth were all in the direction of a literary life. In 1802, at the age of nineteen, he began his career by writing for the "Morning Chronicle" newspaper, then edited by his brother, Dr. Peter Irving, a series of papers upon the theatres, manners, and local events of the town, over the signature of "Jonathan Oldstyle." A pamphlet edition of these was published in 1824, without sanction of the author, who seems to have regarded them as unworthy of collection. In 1804, the symptoms of a pulmonary affection having developed themselves, Irving sought relief in a sea voyage and a visit to the summer climate of the south of Europe. To this he was doubtless impelled in a large degree by that inborn love for travel which characterized him. We have his own statement, that further reading and thinking only increased his early passion. No one could admire more than himself, he said, the magnificence of American scenery, its great forests, rivers, waterfalls, and lakes; but Europe contained even more. He burned to visit the shores of the old world, to see its great personages, and explore the accumulated beauties and treasures of the Past. Sailing from New York in May, he duly reached Bordeaux, traveling thence through the south of France, and by Nice, to Genoa. Here, in the picturesque old city of palaces, he passed two months. He then sailed to Messina, made the tour of Sicily, and crossed over to Naples. From Naples, in the spring of 1805, he proceeded to Rome, where he made a brief sojourn and contracted an intimate friendship for Washington Allston. In a paper containing many interesting reminiscences of his friend, originally contributed to Duyekine's "Cyclopædia of American Literature," and written in his most delightful style, he declares that his intimacy with Allston "came near changing his whole course of life." After one of the rambles of the friends through the beautiful scenery around the city, they returned at sunset, when the landscape reposed in its

most enchanting beauty. As he gazed upon the scene, it suddenly occurred to Irving that to live in Italy, and become a painter, would be far more delightful than to return to New York and practice law. He had taken lessons in drawing in America, had a decided fondness for it, and his friends said, an equal talent. Allston caught at the suggestion with ardor, and for three days the future author was possessed by the determination to become a painter. The project, however, was never carried out. The idea, originating from the influence of the lovely evening and his romantic friendship, was given up; and the friends soon parted—Allston to pursue his studies and his dreams, Irving to continue his travels. Passing through Switzerland, he arrived at Paris, in which gay capital he resided several months. Finally, England, the chief object of his youthful love and curiosity, drew him irresistibly toward her shores. He proceeded to London by the roundabout route of Flanders and Holland; having thus traversed, in about eighteen months, many of the fairest and most suggestive scenes of the old world. The opportunity of collecting materials for future work had not been neglected. Everywhere the quick and observant eye of the young American had been open to the peculiarities of life and character which passed before him. Alive to the passionate romance of Italy and to the sentiment and humor of France and the Rhine land, he stored in his vivid and tenacious memory the details of many wild legends and imposing landscapes, afterward to be reproduced in his volumes. After a brief stay in England, he returned to New York in March, 1803, and, going back to his law studies, was admitted, in due course, to the bar. But he never practiced the profession. It seems to have possessed no attraction for the young man, all of whose thoughts were turned toward literature. The prospect before an author at that period was, however, utterly discouraging. Few persons "read an American book," unless it treated of politics or some practical subject. For these the young writer had no genius. If he wrote at all, he must write in his own way, and on the topics which interested his fancy. To such work he accordingly proceeded. With James K. Paulding, and his elder brother William, who married Paulding's sister, he projected a serial publication intended to satirize the ways of the hour in New York—"To simply instruct the young, reform the old, correct the town, and castigate the age." "This is an arduous task," added the gay young critics, "and, therefore, we undertake it with confidence." The plan was carried out in "Salmagundi, or the Whimwhims and Opinions of Launcelot Longstaff, Esq., and Others," which appeared in small 18mo. numbers, from time to time, under the auspices of David Longworth, an eccentric bookseller, whose shop was variously denominated by himself the "Shakespeare Gallery" and the "Sentimental Epicure's Ordinary." The first number of the serial was published January 24, 1807, and created a great sensation. The town hailed with delight the rich humor, the keen wit, and the personal squibs of the publication. It was continued during a year, and filled twenty numbers, to which the three authors regularly contri-

buted. No distinct announcement has been made of the part borne by each of the writers; but the poetical epistles are said to have been written by William Irving, and the prose papers to have proceeded in about equal measure from his associates. Those by "Anthony Evergreen, Gent.," bear internal marks of the pen of Washington Irving, whose intention, it is said, was to have married Will Wizard to the eldest Miss Cockloft and to have embraced the occasion of describing a grand wedding at Cockloft Hall, the original of which mansion was the residence of Gouverneur Kemble, on the Passaic, whither Irving went frequently in his early days. The pleasant portrait of "My Uncle John," is understood to have been the work of Paulding; and from his pen also proceeded the original sketch of "Autumnal Reflections," which was, however, extended and wrought out by Irving. Launcelot Longstaff, Esq., whose portrait adorns the title-page of the original edition, is thought to have been Dennie, an author of the period. "Salmagundi" became a work of more character and importance than its writers probably anticipated. Designed for the amusement of an idle hour, and to raise a little laughter at local follies, it finally became a great favorite throughout the whole country, and formed in New York a distinct school of art and humor. The work, indeed, possesses great variety of character and incident. The humor and pathos are delicate and natural; the local pleasantries and gossip are recorded with a spirit unsurpassed since the days of Addison. It would be difficult to find in the subsequent works of the authors any better comedy than the Military Muster, or Will Wizard's visit to the "modern ball;" and the sketch of the Cockloft family and mansion is as fine as anything in the "Sketch-Book." "Blackwood's Magazine" declared the work "quite superior to anything of the kind which this age has produced;" and it continues to occupy a prominent position among the most characteristic and animated productions of its writers. A little less than two years after the termination of the serial, appeared "A History of New York, from the Beginning of the World to the End of the Dutch Dynasty. &c., by Diedrick Knickerbocker." It was commenced by Washington Irving, in company with his brother, Peter Irving; the design of the writers having been to parody a handbook which had just appeared, with the title, "A Picture of New York." This publication contained a historical account of the city, and the brothers aimed at a burlesque narrative of the same events. Dr. Peter Irving sailed soon afterward for Europe, and thus the work remained solely in the hands of Washington Irving. Finding the capabilities of the subject greater than he had supposed, he elaborated it with care, and finally produced a work in two volumes. To attract attention to the publication, advertisements were inserted in the "Evening Post," calling for information of a "small elderly gentleman, dressed in an old black coat and cocked hat, by the name of Knickerbocker," who had disappeared from his lodgings at the Columbian hotel in Mulberry street; then a statement that the old gentleman had left "a very curious kind of a

written book in his room," which, unless he returned, would be disposed of to discharge his bill at the tavern; finally the work was duly announced. It attracted immediate attention, and was by many persons at first supposed to be a veracious history of New York. A venerable clergyman, it is said, commenced it in good faith, and only discovered his mistake when the broad humor and extravagance of the narrative betrayed it. A still more amusing fact is the citation of the work by Goller, a German editor of Thucydides, in illustration of a historical passage, in the words: *Additum Washingtonis Irvingii Hist. Nori Eboraci, lib. vii. g. cap. 5.* With every lover of genuine humor the book became an early favorite; but some of the descendants of the Dutch resented it, as an attempt to ridicule their ancestors. In an address before the New York Historical Society, it was gravely held up to public reprehension, as a most unjustifiable burlesque of the past of the commonwealth. To the last revised edition of the work Irving prefixed an "Apology," in which he defends himself pleasantly against these criticisms. His design, he declares, had a bearing wide from the sober aim of history. It was to embody the traditions of New York in an amusing form; to illustrate its local humors, customs, and peculiarities; and to clothe the home scenes, places, and familiar names with those imaginative and whimsical associations so seldom met with in America. He declares that he has made the old Dutch times and manners popular, and humorously alludes to the innumerable Knickerbocker hotels, steamboats, ice carts, and other appropriations of the name, asserting that the general good feeling and hilarity of the people have been promoted by his work, which has formed "a convivial currency, linking our whole community together in good humor and good fellowship; the rallying point of home feeling; the reasoning of civic festivities; the staple of local tales and local pleasantries." The publication was scarcely known at the time in Europe; but when the author had made his way to the English heart by the "Sketch Book," "Blackwood's Magazine" (July, 1820) and the "Quarterly Review" (March, 1825), spoke of it in terms of discriminating praise. The magazine declared "that the matter of the book would preserve its character of value long after the lapse of time had blunted the edge of the personal allusions," and that Irving was "by far the greatest genius which had appeared upon the literary horizon of the New World." The review compared the style to that of Swift's "Tale of the Tub," and lamented that English readers were unable, from ignorance of the local allusions, to enjoy "a treat indeed." Edward Everett, in the "North American Review," declared it "a book of unwearying pleasantries, which, instead of flashing out, as English and American humor is wont, from time to time, with long and dull intervals, is kept with a true French vivacity from beginning to end." Though the entire justice of this last criticism may be questioned, the work is in Irving's best vein. The style is easy, polished, and full of a native and unlabored grace. The humor varies from the broadly comic to the subtle and delicate. The descriptions of scenery and character are frequently serious and instinct with

beauty ; but the work will be chiefly valued for its finished portraits of former manners, and of the old Dutch worthies around whose figures the author has thrown all the decorations of his affluent humor. For some years after the publication of the Knickerbocker history, Irving produced no new work. In 1810 he wrote a biographical sketch of Thomas Campbell, for an edition of his works about to appear in Philadelphia. This was done at the request of Archibald Campbell, a brother of the poet, who was residing at the time in New York. The sketch served afterwards to secure the friendship of Thomas Campbell, in London. Irving had, meanwhile, engaged, with his two brothers, in mercantile pursuits, a silent partner. But his literary inclinations were as strong as before, and in 1813 and '14 he edited the "Analectic Magazine," in Philadelphia, to which he contributed a series of elegant biographies of the Naval Commanders of America. In 1814 he joined the staff of Gov. Tompkins as aid-de-camp and Military Secretary, with the title of Colonel. On the termination of the war, he was again seized by his old passion for travel, and sailed a second time for Europe. He probably intended his visit for a short one ; but he remained absent seventeen years. The career which we are now about to follow, was on the soil of the old world, from which he was to return to his native land crowned with great and deserved honors. The anonymous satirist of "Salmagundi" and "Knickerbocker" was to become the author of the "Sketch Book" and the "History of Columbus;" the unknown essayist to be hailed as the first and most delightful humorist of the age. In London he made the acquaintance of many persons of congenial tastes, among whom were the poets Procter and Campbell. Leslie, the distinguished artist, whom Irving had probably known in Philadelphia, was also here. They wandered about London in company, observing odd characters, and anxiously collecting materials, the one for his books, the other for his pictures. At this period Irving probably mingled with the singular characters who form the groundwork of some of the sketches of the "Tales of a Traveler," and, on his numerous excursions, in company with Leslie, gathered the sunny details and coloring of the English portion of the "Sketch Book." These excursions extended to Stratford-on-Avon, and into the mountains of Wales. From his wayside adventures, and the genial scenes through which he passed, Irving returned to London, pervaded with the influences of the rural life of England. In due time, his experiences were to prove of value. In 1819 he visited Edinburgh and the Highlands of Scotland; and on his return paid a visit to Sir Walter (then Mr.) Scott. Campbell's letter of introduction paved the way, and on a fine August morning he drove up to Abbotstord. Scott had read with admiration a copy of "Knickerbocker," sent him by Mr. Henry Brevoort, from New York, and welcomed his visitor "with delight," says Lockhart. He was at breakfast, but sallied forth surrounded by dogs and children, greeting Irving cordially before he had issued from his chaise. He wrote to a friend soon afterwards : "When you see Tom Campbell, tell him, with my best love, that I have to thank him for making me known to Mr. Washington Irving, who is one of the best and pleasantest acquaintances I

have made this many a day." To Mr. Brevoort he wrote that, "Knickerbocker" reminded him both of Swift and Sterne, and made his sides "ad solutely sore with laughter." Thus passed in travel, in rural wanderings, and in pleasant social intercourse, the first year or two of Irving's stay in England. But a cloud was approaching. Soon after his visit to Scott, the house with which he was connected in New York yielded to the commercial revulsion after the war, and failed. The whole of Irving's property was invested in the business, and the result reduced him suddenly to poverty. He does not seem, however, to be greatly cast down. Thrown thus on his own resources for support, he returned to literature. His journeys and explorations in England naturally suggested themselves, and the plan of the "Sketch Book" was the result. All the papers, with two exceptions, were written in England, and sent, "piece-meal" to New York, where they were published (1818) in the form of octavo pamphlets. When the first volume had appeared in this form, it attracted the attention of William Jerdan, editor of the London "Literary Gazette," who inserted some of the numbers in his periodical, with high commendation. Soon afterward, hearing that a London publisher was about to print the work without his sanction, Irving offered it to Murray, from whom he had received many friendly attentions. The result was disheartening. Murray "entertained the most unfeigned respect for the writer's talents," but politely declined publishing the volume, with a courteously worded but unmistakable intimation that it would not remunerate him for the trouble and expense. Meeting with such ill success in London, Irving determined to attempt Edinburgh, and fixed upon Constable. Knowing Scott's relations with that publisher, and convinced of his friendly regard for himself, he sent the printed numbers of the "Sketch Book" to Abbotsford, accompanied by a note, in which he explained his condition. A reverse, he said, had taken place on his fortunes since the visit to Abbotsford, and he was now obliged to depend on literature for support. He requested Scott to look at the pamphlets, and, if he thought them worthy of European republication, to ascertain if Constable would bring them out in a volume. Scott needed no second petition from a brother author in misfortune. He replied promptly, and in his own generous style, that nothing would give him more pleasure than to do Irving a service. He had looked at the numbers of the "Sketch Book," he said, and thought them "positively beautiful." He would use every means to recommend them to Constable. Meanwhile, would Irving accept the editorial control of a new periodical about to be commenced at Edinburgh, with a salary of £500 a year, and prospects of further advantages. The publication might have a political bearing which would not suit Irving, but he could risk the offer, knowing "no man so well qualified for this important task, and because it will bring you to Edinburgh." The offer, and the manner of making it, were full of the kindness and delicacy of Scott's heart. Irving's reply was equally characteristic of himself, and presents so suggestive a picture of his literary character and habits it is worthy of more than a passing notice. Scott's "genial sunshine" of

the heart, he declared, warmed everything upon which it fell. The editorial proposal surprised and flattered him; but both his political opinions and his character debarred him from accepting the position. The course of his life had been "desultory;" he was unfitted for any periodically recurring task, and stipulated labor of mind or body. "I have no command of my talents such as they are, and have to watch the varyings of my mind as I would those of a weathercock. Practice and training may bring me more into rule; but at present I am as useless for regular service as one of my own country Indians, or a Don Cossack. I must keep on, therefore, pretty much as I have begun; writing when I can, not when I would. I shall occasionally shift my residence, and write whatever is suggested by objects before me, or whatever rises in my imagination, and hope to write better and more copiously by and by. I am playing the egotist, but I know no better way of answering your proposal than by showing what a good-for-nothing kind of being I am. Should Mr. Constable feel inclined to make a bargain for the wares I have on hand, he will encourage me to further enterprise; and it will be something like trading with a gypsy for the fruits of his prowlings, who may at one time have nothing but a wooden bowl to offer, and at another time a silver tankard." Such was the modest and manly reply of the future author of many a volume which proved a "periodically recurring task and stipulated labor." Scott's reply expressed regret, but the "most encouraging confidence of the success" of the "Sketch Book republished." "Whatever my experience can command," he wrote, "is most heartily at your command. * * * * *

I am sure you have only to be known to the British public to be admired by them. If you ever see a witty but rather local publication called 'Blackwood's Edinburgh Magazine,' you will find some notice of your works in the last number; the author is a friend of mine to whom I have introduced you in your literary capacity. His name is Lockhart, a young man of very considerable talents, and who will soon be intimately connected with my family. My faithful friend Knickerbocker is to be next examined and illustrated. * *

I promise myself great pleasure on once again shaking you by the hand." The negotiation with Constable ended in nothing, and the first volume of the "Sketch Book" was put in press in London, at Irving's expense, in February, 1820. Miller, the publisher, failed, and the equanimity of the author was sorely tried. Scott arrived at the crisis in London, and, "more propitious than Hercules, put his own shoulder to the wheel." A few words to Murray arranged everything. He bought the copyright for £200, which was afterwards increased, with the success of the work to £400. The train of incidents which thus connect the names of Walter Scott and Washington Irving will be regarded with enduring interest by every true lover of literature. The affectionate friendship which commenced at Abbotsford was only dissolved by the death of Scott. The tears which came to the eyes of the survivor, as he spoke of their last interview, were the silent witnesses of what he had lost. The "Sketch Book," though criticized coolly by the "North American Review," was warmly

welcomed in England. Lockhart had already commended in "Blackwood's Magazine," (Feb. 1820,) an English edition, and declared that "nothing had been written for a long time for which it would be more safe to promise great and eager acceptance." Lord Jeffrey said of the work, in the "Edinburgh Review," (Aug. 1820): "It is the work of an American entirely bred and trained in that country, originally published within its territory, or, as we understand, very extensively circulated, and very much admired among its natives." The "remarkable thing," said the reviewer, was that the book should be "written throughout with the greatest care and accuracy, and worked up to a degree of purity and beauty of diction, on the model of the most elegant and polished of our native writers." The legend of "Rip Van Winkle" was quoted as a specimen of the "Hesperian essayist," who possessed, said the critic, "exquisite powers of pathos and description." Blackwood again, in 1825, said: "The 'Sketch Book' is a timid, beautiful work, with a world of humor, so happy, so natural, so altogether unlike that of any other man, dead or alive, that we would rather have been the writer of it, fifty times over, than of everything else he has ever written." Thus cordially greeted by the two leading critical periodicals of great Britain, the work soon attracted notice. Its genial sketches of life and scenery became greatly popular with all classes of readers. The "Sketch Book" is indeed in the author's most characteristic vein. The subjects are chosen with great skill; the style is pure and graceful, and the humor exceedingly sweet and natural. The legends of "Rip Van Winkle" and "Sleepy Hollow" are unsurpassed among the author's creations. The work diverges everywhere from the beaten track, and finds simple beauties by the wayside and in the cottage. In the preface, indeed, the writer compares himself to the artist, who, traveling through Europe, filled his portfolio with landscapes and old ruins, forgetting St. Paul's and the Bay of Naples, and having "not a single glacier or volcano in the whole collection." The choice of subjects added greatly to the charm of the book; and the writer's delightful "Sunshine of the Breast" conciliated the affection of the reader. It continues to be the favorite work of Irving, in England and America, and wherever his books are read. From this time dates the author's active career of letters. The "Sketch Book" brought him honorable fame and fair profit. Soon afterward he projected a second work of a more extended character, upon a kindred theme. Spending the winter of 1820 in Paris, where he enjoyed the intimacy of the poet Moore, and mingled with the best English society, he commenced "Bracebridge Hall," in the spring of 1821. Moore notices in his diary the "amazing rapidity" of Irving's composition. In ten days he wrote about one hundred and twenty pages. "Bracebridge Hall, or the Humorists," was published in 1822, Murray paying for the copyright, without seeing the MS., the sum of one thousand guineas. If written throughout with the rapidity intimated by Moore, the work must have been carefully revised. It was a deliberate venture by an author who had fame to lose; and Irving was never a careless writer.

The introduction contains an entertaining picture of the position of the author before the British public. His previous volumes, he said, had succeeded far beyond his expectations; and their popularity was doubtless attributable to the surprise Europeans felt at finding that an American could express himself in "tolerable English." He had been looked upon as "Something new and strange in literature; a kind of semi-savage, with a feather in his hand instead of one on his head; and there was a curiosity to hear what such a being had to say about civilization." This novelty having been dissipated, his present work would be apt to suffer from the kind reception of the former ones; the world being prone to criticise severely an author who has been overpraised. His design, he said, was simply to paint the scenery and manners—those English peculiarities which he had dwelt upon, in his wanderings, with childlike interest and delight. He left politics to abler heads, and aimed only to keep mankind in good-humor. The conclusion of the preface very admirably sums up the life-philosophy of the author: "When I discover the world to be all that it has been represented by sneering cynics and whining poets, I will turn to and abuse it also; in the meanwhile, worthy reader, I hope you will not think lightly of me because I cannot believe this to be so very bad a world as it is represented." The leading critics differed upon the merits of the work. The "North American Review" (July, 1822) declared it "quite equal to anything which the present age of English literature has produced in this department." "Blackwood's Magazine" (June, 1822) subjected it to a keen analysis. The author had been overpraised, said the critic, and the people had become weary of hearing "Aristides called the Just;" but the punishment had duly been inflicted. "Rumor and all her crew seemed lying in wait for the former object of their applause," intent upon dragging down their idol. The work was a falling off from the "Sketch Book," added the critic, but contained many beauties in spite of its imitations of Addison. The "Edinburgh Review" (Nov. 1822) commended it highly, but with great discrimination. The author's "former level had been maintained in the work with marvelous precision." The charm lay in "the singular sweetness of the composition," which at times was almost cloying. "The rhythm and melody of the sentences," wrote the reviewer, "are certainly excessive." The criticism was just. The work suffers from the care and elaboration expended upon its style. The characters are, however, full of humorous individuality; and the sweet story of Annette Delabre is touched with the author's finest skill. The book will rank among the best pictures of old English rural life and character. Passing the winter of this year at Dresden, Irving returned to Paris in 1823, and in December, 1824, published the "Tales of a Traveler." For this work he received from Murray before he saw the MS., £1,500, and "might have had £2,000." The introduction contains an usual entertaining account of the origin of the tales. The author is laid up by sickness in the German town of Mentz. Having exhausted every means of entertainment at his inn, and even wearied of learning German, and repeating

Ich liebe after the rosy-lipped Katrina, the daughter of his landlord, he determines to throw aside the books of others, and write one for his own amusement. Rummaging his portfolio, and casting about in his memory for a traveler's floating recollections, he makes the "Tales of a Traveler," which he declares to be "strictly moral." "This may not be apparent at first, but the reader will be sure to find it out in the end." The "Adventure of a German Student," and the "Mysterious Picture" were vague recollections of anecdotes which he had heard; and the "Adventure of the Young Painter" had been taken nearly entire from an authentic MS. As to the rest, "I am an old traveler," he writes, "I have read somewhat, heard and seen more, and dreamt more than all. My brain is filled, therefore, with all kinds of odds and ends." He could say of no particular tale, whether he had "read, heard, or dreamt it." The "Tales of a Traveler" was truly the result of wandering in many lands. Italy furnished the wild tales of the banditti; Holland, the humor of the bold dragoon; London, Buckthorne, and the club of queer fellows; and America, the legends of Kidd, Wolfert Webber, and Tom Walker. The work was severely criticised in both England and America, but the romantic tragedies, and richly humorous sketches remain favorites with the young and uncritical. The winter of 1825 was spent by the author in the South of France, and early in the ensuing year he proceeded to a new field of labor. Alexander H. Everett, United States Minister to Spain, at the suggestion of Mr. Rich, the American Consul at Madrid, commissioned Irving to translate the important documents relating to Columbus just collected by Navarrete, and about to be published with the title of "*Collection de los viajes y descubrimientos*," &c. Instead of a translation, the result was a "History of the Life and Voyages of Christopher Columbus;" and afterward, in consequence of the success of the first production, the "Voyages and Discoveries of the Companions of Columbus." The first, and principal work, was published by Murray, in 1828, and brought the author three thousand guineas, together with one of the fifty-guinea gold medals offered by George IV. for eminence in historical composition. His history became immediately popular, and was warmly eulogized by the leading critics. The "North American Review" (January, 1829,) declared it to be "one of those works which are at the same time the delight of readers and the despair of critics." The "Edinburgh Review," (September, 1828), said: "It will supersede all former works on the same subject, and never itself be superseded." Prescott wrote: "The task has been executed in a manner which must secure to the historian a share in the imperishable renown of his subject;" and added that the work was "the noblest monument to the memory of Columbus." (Ferdinand and Isabella, vol. ii., pp. 134, 599). The chief adverse criticism of the history rested upon its too great length. A tour in the south of Spain in this and the following year enabled the author to embody in a picturesque form many romantic incidents collected in the course of his historical researches. This was done in a "Chronicle of the Conquest of Granada," for the copyright of which Murray paid £2,000; and again in "The Alhambra,

or New Sketch Book." The first professes to be derived from the MS. of a certain monkish historian, Fray Antonio Agapida. But the monk was soon discovered to be solely the creature of the author's imagination. The "Chronicle" was less popular than the author had expected, and resulted in a loss to the publisher. The "Alhambra" was partly written in the old Moorish palace, in which Irving spent three months, and aimed to present a picture of the "half Spanish, half Oriental" character of the original. The work was published in May, 1832, and dedicated to Wilkie, the artist. In 1835, appeared on the same subject, "Legends of the Conquest of Spain," and afterward (1849-'50) "Mahomet and his Successors," which was derived in large measure from materials collected in Madrid. These works are written in an animated and poetical style, evidently arising from a deep interest in the romantic details of the Spanish and Moorish wars. In July, 1829, Irving returned to England, having received the appointment of Secretary of Legation to the American Embassy at London; in 1831 the University of Oxford conferred on him the degree of LL. D. When Mr. Van Buren succeeded Mr. McLane, he returned to America, arriving in New York, after seventeen years absence, May 21, 1832. His fame had long preceded him. A public dinner, at which Chancellor Kent presided, testified to the pride which his countrymen felt in his honorable renown. A native modesty, and aversion to display, alone prevented him from receiving ovations throughout the land, from Boston to New Orleans. Irving was now in his fiftieth year, and might have been excused for resting after so many wanderings. But he did not return to America for repose. His active faculties craved new fields for exertion. Attracted by the wild life of the West, he accompanied Commissioner Ellsworth, in the summer of the same year, on his journey to remove the Indian tribes across the Mississippi. The result was "A Tour on the Prairies," which appeared in the "Crayon Miscellany" in 1835. "Abbotsford" and "Newstead Abbey" were afterward added to the "Miscellany," in the former of which he describes his visit to Scott in 1817. The subject of the adventurous life of the West continued to interest him; and in the next year (1836) he published "Astoria," a picturesque account of the settlement of that name. Visits paid in his youth to the station of the Northwest Fur Company at Montreal had excited his imagination, and from the papers of the "adventurers by sea and land," employed by John Jacob Astor, he derived all necessary information. The report that Mr. Astor had paid him \$5,000 to "take up the MS." was in 1851 contradicted by the author, who published the work at his own expense, and received no more than his ordinary share of the profits. "Astoria" was succeeded, in 1837, by the "Adventures of Captain Bonneville, U. S. A., in the Rocky Mountains and the Far West," prepared from the MSS. of that traveler, who had "strongly engrafted the trapper and hunter on the soldier." In 1839 Irving contributed for two years a series of papers to the "Knickerbocker Magazine," which had been commenced in 1833 by Charles Fenno Hoffman. A number of these articles, with others from the English annuals

and periodicals, were, in 1855, collected in a volume under the title of "Wolfert's Roost," another name for the residence of the author. The leading periodicals of America and England embraced the occasion to pay tributes full of respect and regard to Irving. In 1811 he published a life of Margaret Miller Davidson, to accompany an edition of her poetical remains. In 1842 he was appointed Minister to Spain, which post he filled for four years. On his return he prepared for publication in a separate form "Oliver Goldsmith, a Biography," which had been prefixed to a Paris edition of that author's works. Though closely following the works of Prior and Forster, this life will continue to be read for the sweetness of the style, and the genial coloring of the pictures of Irving's favorite author. In 1818-'50, at the instance of Mr. G. P. Putnam, he published a revised edition of his works in fifteen volumes. The sale of this edition, up to January, 1857, was two hundred and fifty thousand volumes; and this, added to about the same number sold of former editions, gives an aggregate sale of Irving's works in America, up to that date, of about five hundred thousand volumes. In this estimate, ninety-eight thousand volumes of the "Life of Washington," sold to January, 1857, and the large sale of "Wolfert's Roost" are not included. This sale exceeds what has been claimed for the works called "Sensation books," and is creditable to the taste of the nation. In round numbers, the sale in 1863 has reached eight hundred thousand. Irving's "Life and Letters," edited by his nephew, Pierre M. Irving, is also published by Mr. Putnam, in four volumes, and, as a biographical work, is considered one of the most interesting books of the age, quite equal, if not superior, to Lockhart's Life of Scott. From the period of his return from Spain, Irving was more or less occupied by his last and longest work, the "Life of Washington." With reverence he now approached the great work of his life, the embodiment of the memory of the Father of his Country—the Namesake-Chief, upon whom his infant eyes had gazed, and whose shade he venerated. He dipped the pen of dignity in the fount of truth, and wrote from his heart the record for posterity. How this record is appreciated by the publisher of all of Irving's works, let the following brief sketch testify. It is well that the deeds of one whom the world has delighted to honor, should be transmitted by the patriarch of American literature—one who ever honorably bore his name; and it is well that we should receive that record from the hand of one whose lineage is connected with those who proudly achieved our independence. The first volume was published in 1855, and the fifth, completing the work, in August, 1859. It was Irving's last work. He then folded his hands placidly upon his breast, and calmly awaited the Great Deliverer.

For some years before his death the writer resided at his house of "Sunnyside" on the left bank of the Hudson, not far from the city of New York. It

is in close vicinity to "Sleepy Hollow," of which he wrote long ago: "If ever I should wish for a retreat where I might steal from the world and its distractions, and dream quietly away the remainder of a troubled life, I know of none more promising than this little valley." The house of "Sunnyside" is the identical dwelling, represented as the castle of Biltus von Tassal, where Ichabod Crane paid his addresses to the little Dutch beauty Katrina, and in which the great country frolic took place. It is a poet's cottage, lost in verdure and flowers, nestling down on the banks of that beautiful river, which the master of the mansion has illustrated and adorned by his genius. The house is in the genuine Dutch style, and everything about it is redolent of old days. "A venerable weathercock of portly dimensions," says Irving in a communication to the "Knickerbocker Magazine," "which once battled with the wind on the top of the Stadt-house of New Amsterdam in the time of Peter Stuyvesant, now erects its crest on the gable end of my edifice. A gilded horse, in full gallop, once the weathercock of the great Van der Heyden palace of Albany, now glitters in the sunshine and veers with every breeze on the peaked turret over my portal." Of the great river, he adds: "The Hudson is, in a manner, my first and last love; and after all my wanderings and seeming infidelities, I return to it with a heartfelt preference over all the rivers of the world." Here, on the banks of the beautiful stream, away from "the world and its distractions," as he had wished, passed tranquilly the last days of Washington Irving. If his early life had been "troubled," his latter days were serene and happy. A great and honorable fame had come to meet him, and a public affection based upon the genial goodness of his heart. A very deep and sincere piety was, however, the great element of his happiness—a religious conviction, heartfelt and unaffected, which often caused him to shed tears as he listened to the solemn service of the Episcopal Church, to which he belonged. He was never married, in consequence of the death of a young lady, Miss Hoffman, whom he had loved, and whose Bible, "an old and well-worn copy, with the name in a delicate lady's hand," lay on the table by his bedside when he died; but the children of his relatives and friends were dear to him, and a genial family circle, consisting of his brother and his nieces, made the hospitable home of Sunnyside as bright and pleasant as its name. Irving's age was not exempt from infirmity. A chronic asthma caused him often great pain, but he bore it with manly patience. His death was occasioned by a sudden stroke of disease of the heart, and took place soon after he had retired to his chamber, on the night of November 28, 1859. The intelligence caused profound sorrow and regret throughout the country. Honors were paid to his memory, by numerous historical and literary societies, in which the most eminent men bore testimony to the extent of the public grief and loss; and on December 1, the day of his funeral, the bells of New York city were tolled, in accordance with the suggestion of the civic authorities, and the flags in the harbor and on the public buildings displayed at half-mast. A great procession of relatives, friends, and representatives

of various institutions, followed the hearse to the graveyard at Tarrytown; many eloquent sermons were delivered by prominent divines, eulogizing the piety and goodness of Irving's character. He was borne to his grave by a road which winds through "Sleepy Hollow;" and near that place, rendered famous by his genius, he now sleeps.

* DISCOURSE ON WASHINGTON IRVING.

BY WILLIAM CULLEN BRYANT.

"We have come together, my friends, on the birthday of an illustrious citizen of our Republic; but so recent is his departure from among us, that our assembling is rather an expression of sorrow for his death than of congratulation that such a man was born into the world. His admirable writings, the beautiful products of his peculiar genius, remain to be the enjoyment of the present and future generations. We keep the recollection of his amiable and blameless life, and his kindly manners, and for these we give thanks, but the thought will force itself upon us that the light of his friendly eye is quenched, that we must no more hear his beloved voice, nor take his welcome hand. It is as if some genial year had closed and left us in frost and gloom; its flowery spring, its leafy summer, its plenteous autumn, flown, never to return. Its gifts are strewn around us; its harvests are in our garner; but its season of bloom, and warmth, and fruitfulness is past. We look around us and see that the sunshine, which filled the golden ear and tinged the reddening apple, brightens earth no more."

Washington Irving was born in New York, on the 3d of April, 1783, but a few days after the news of the treaty with Great Britain, acknowledging our independence, had been received, to the great contentment of the people. He opened his eyes to the light, therefore, just in the dawn of that Sabbath of peace which brought rest to the land after a weary seven years' war—just as the city of which he was a native, and the republic of which he was yet to be the ornament, were entering upon a career of greatness and prosperity, of which those who inhabited them could scarce have dreamed. It seems fitting that one of the first births of the new peace, so welcome to the country, should be that of a genius as kindly and fruitful as peace itself, and destined to make the world better and happier by its gentle influences. In one respect, those who were born at that time had the advantage of those who are educated

* Extract from the opening and closing of a discourse on the life, character, and genius of Washington Irving, delivered before the New York Historical Society, at the Academy of Music, April 9, 1860.

under the more vulgar influences of the present age. Before their eyes were placed, in the public actions of the men who achieved our revolution, noble examples of steady rectitude, magnanimous self-denial, and cheerful self-sacrifice for the sake of their country. Irving came into the world when these great and virtuous men were in the prime of their manhood, and passed his youth in the midst of that general reverence which gathered round them as they grew old.

William Irving, the father of the great author, was a native of Scotland—one of a race in which the instinct of veneration is strong—and a Scottish woman was employed as a nurse in his household. It is related, that one day while she was walking in the street with her little charge, then five years old, she saw General Washington in a shop, and, entering, led up the boy, whom she presented as one to whom his name had been given. The General turned, laid his hand on the child's head, and gave him his smile and his blessing, little thinking that they were bestowed upon his future biographer. The gentle pressure of that hand Irving always remembered, and that blessing, he believed, attended him through life. Who shall say what power that recollection may have had in keeping him true to his high and generous aims?"

* * * * *

I have thus set before you, my friends, with such measure of ability as I possess, a rapid and imperfect sketch, of the life, character and genius of Washington Irving. Other hands will yet give to the world a bolder, more vivid and more exact portraiture. In the meantime, when I consider for how many years he stood before the world as an author, with a still increasing fame—half a century of this most changeful of centuries—I cannot hesitate to predict for him a deathless renown. Since he began to write, empires have risen and passed away; mighty captains have appeared on the stage of the world, performed their part, and been called to their account; wars have been fought and ended, which have changed the destinies of the human race.

If it were becoming, at this time and in this assembly, to address our departed friend as if in his immediate presence, I would say: "Farewell, thou who hast entered into rest prepared from the foundation of the world, for serene and gentle spirits like thine. Farewell, happy in thy life, happy in thy death, happier in thy reward to which that death was the assured passage; fortunate in attracting the admiration of the world to thy beautiful writings; still more fortunate in having written nothing which did not tend to promote the reign of magnanimous forbearance and generous sympathies among thy fellow-men. The brightness of that enduring fame which thou hast won on earth is but a shadowy symbol of the glory to which thou art admitted in the world beyond the grave. Thy errand upon earth was an errand of peace and good-will to men, and thou art now in a region where hatred and strife can never enter, and where the harmonious activity of those who inhabit it acknowledges no impulse less noble or less pure than that of love."

JAMES FENIMORE COOPER,

AN American novelist, born in Burlington, New Jersey, September 15, 1789; died at Cooperstown, New York, September 14, 1851. He was the youngest of five sons, and youngest but one of seven children, of Judge William Cooper. In his first year, he was removed with the family to Cooperstown, where, several years previously, his father had become possessed of large tracts of land by the extinguishment of Indian titles, on the shores of lake Otsego, the head waters of the Susquehanna river, and nearly the geographical centre of the State of New York. In this unbroken wilderness, far remote from any civilized settlements capable of affording protection, the enterprising pioneer began a career of great success and influence, by erecting the imposing Hall which figures so extensively in the romances, and subsequently became the final resting-place of his son, on the southern shore of the beautiful lake. Judge Cooper was not only a man of remarkable energy and business skill, as his adventurous encounter of the toils and the perils of frontier life at such a time would indicate, but possessed a strength and sagacity of mind, which, added to the great wealth accruing from the rapid settlement of the country at the close of the revolutionary war, gave him and his family a kind and degree of influence, for many years unequalled in that region, and which reacted visibly, and not altogether happily, upon the character and tastes of the family. Traces of the independence, not to say *hauteur*, engendered by the sunshine of such position and influence, are to be detected in many passages both of the history and the writings of the subject of this notice, and which, perhaps, contributed to the personal troubles and collisions of his later years. Mrs. Cooper, his mother, whom in personal aspect, as well as in mental and moral traits, Mr. Cooper greatly resembled, was the daughter of Richard Fenimore, of New Jersey, a family of Swedish descent, and great personal excellence and social distinction. She, too, like her husband, possessed remarkable energy of character, and a cultivated and commanding intellect, and is remembered to have been fond of romance reading. Her immaculate housekeeping, personal beauty, and family consequence, made her, to a memorable degree, a sharer in the influence of her husband, both in the household and in the community. In the midst of the wild scenes, rude experiences, and exciting incidents of frontier-life, tinged with these strong domestic influences, passed the youth of Mr. Cooper, until at the age of thirteen he was first sent from home to be entered in the freshman class of Yale College. The youngest pupil of the institution, and by far too young to reap the benefits or to escape the perils of College life, he seems to have given no indications of his future eminence. The College soon ceased to be sufficiently attractive to detain him, and at the close of his third year he voluntarily left it, and entered the United States Navy, first as common sailor, in which capacity he remained nearly two years, chiefly on board the *Sterling*, when he was promoted, first to the rank of midshipman, and before the close of his sea-life to that of lieutenant, partly with the sloop-of-war *Wasp*, and afterward for a time on lake Ontario. That the experiences of his naval life had a powerful influence, if not in determining his career, at least in preparing him for it, is obvious from the perfect familiarity with sea life which his nautical tales everywhere display. He was married, January 1, 1811, to Miss Susan Delancey, sister to the Bishop of the western diocese of New York, a

lady whose great excellence of character, cultivated tastes, and unaffected piety, laid the foundation of an uninterruptedly happy and refined domestic life, which visibly affected and ennobled the character of the husband. During this year he resigned his post as lieutenant and removed to Mamaroneck, Westchester county, New York, and was there residing, when a few years subsequently he began his career as an author. It is narrated, that while reading aloud to his wife a newly published English novel of domestic life, and yawning over its insipid pages, he exclaimed that he could write a better novel himself. The quick reply, "You had better try," like many another casual seed dropped at the right time into prepared soil, begot the determination to make the attempt. A few weeks of secret labor astonished the wife with the opening chapters of "Precaution." The style, scenery, and spirit of the book readily betray its origin, and when completed it gave but little satisfaction to the author, or pleasure to the reader. It was, however, deemed by partial friends, who listened to its successive chapters as they were produced, worthy of publication; and mainly through the intervention of Mr. Charles Wilkes, a literary friend, on whose judgment he much relied, it was published in two volumes, in 1819, at the author's own expense. Though not inferior to the average novels of the time, it was so imitative as to have passed, for a long time, as a work of English origin. It was not acknowledged by the author for many years, and was never, with his approval, included among his works. But it did the great service of awakening to consciousness the real powers of the man. The resolution to write another work of fiction was soon formed, and everything favored the choice of the fortunate theme. The country was emerging from the war with Great Britain, and the public tastes and associations naturally pointed to the still more stirring experiences of our revolutionary era as a popular subject of delineation. Casting aside all models, he ventured upon the wholly untrodden ground of a domestic tale, abounding in characters familiar to all, and depending for its interest upon scenes in which a large part of the living generation had actually participated. It was one of those bold ventures which genius alone could conceive or successfully carry through. The composition of the work was kept secret until near its completion, when again the enthusiasm of listening friends induced the author to undertake its publication. For a long time no publisher could be procured, when at last the mingled sagacity and friendship of Mr. Charles Wiley came to the rescue, it was only at the author's expense, and by his personal supervision of the proof sheets, and sometimes actual participation in the typesetting, that the first volume was made ready for publication. It here came to almost a stand-still. Whether from want of confidence in its success, or want of means, the author was strongly disposed to abandon it entirely. He would gladly have given the copyright to any publisher, who would complete it at his own expense, but could find no one to accept it. Thus, though commenced soon after the appearance of "Precaution," it was three years before the "Spy" was issued. It had, as it deserved, an immediate success. The novelty of its subject, the originality of every feature, the exciting and familiar scenes, the well-known characters hardly disguised by the thin veil of fiction, the pungent incense to national pride and patriotic feeling, and withal the rough vigor and manly quality of the style, were well fitted to the popular habits and tastes. At home it was cordially though cautiously praised by the critical few, but eagerly devoured by the uncritical many, until the seal of its fame was set in England by a popularity rivaling even

that of the *Waverley Novels*, then at the very zenith of their success. It ran rapidly through many editions in both countries, and soon spread to the continent and over Europe, with a sale which has scarcely declined to the present day; and it has probably been honored with a greater number of translations, attracted a more universal admiration, than any similar work ever written in English. A few years before his death, Mr. Cooper had information of its translation into Persian, having, before this, been reproduced in Arabic, and we believe some other Oriental languages. The success of the work necessarily determined the author's future. From this point, he abandoned his profession, and gave himself to authorship through a long life, with a diligence and industry seldom exemplified in the lives of men of letters. In whatever light this work of the "*Spy*," be regarded, it is a marvelous creation. The opening of a new and fresh field of imaginative literature, it has never been surpassed in the essential qualities of the successful novel. Its obvious defects were all forgotten in the blaze of strong emotion. It has been unjustly compared with other works of its class; and the author was often styled, as much to his distaste as to his injury, the American Walter Scott. But no comparison of the kind can be just. Its originality of topic, style, and spirit, is its most characteristic feature, and the real source of its universal popularity. An interval of two years produced the "*Pioneers*." With far more truth than prefatory professions often disclose, Mr. Cooper has given its real motive and inspiration. He had written, he says, his first work because it was said he could not write a grave tale: so to prove that the world did not know him, he had written one so grave that nobody would read it. He wrote the second to see if he could not overcome this neglect of the reading world. The third, said he, "is written exclusively to please myself." Family pride, the well-remembered experience of frontier-life, and the intense love of nature acquired in childhood, found almost equal expression in this singularly beautiful and poetic tale. It lacks the stirring incidents and favorite familiar characters of the "*Spy*," but in its descriptions of nature, and pictures of pioneer experience and of happy domestic life, as well as in poetical feeling and literary finish, it is perhaps the ablest of his productions. With the exception of the "*Bravo*," it was the favorite of its author, and its composition was a labor of love from beginning to end. Every predilection was gratified; the position of the Temple family was amply asserted; and the wild glories of forest, hill, and lake, mingling in the earliest and most permanent impulses of his being, were reproduced in a manner equally gratifying to his pride, his taste, his affections, and his deeper views of life. Though it had not to beg for a publisher, it was, nevertheless, far less immediately popular at home than its predecessor. Abroad, however, its striking portraiture of American scenery, and the new phases of life it portrayed, made it a great favorite, and contributed at the time sensibly to the reputation of American literature. His own tastes gratified, Cooper's next work developed a new and still more characteristic aspect of his genius. The "*Pilot*" appeared within a year after the "*Pioneers*;" and its immediate occasion is said to have been the perusal of Scott's "*Pirate*," whose awkward and unnatural descriptions of sea adventure, and ignorance of the sailor character, at once provoked the resolution to excel it by reproducing his own experiences and observation of life upon the seas. The "*Pilot*" outran in its success all its predecessors; and though not equal in some of the best qualities to the "*Red Rover*," or other of his sea tales, it instantly gained a position which no subsequent

work of the kind has been able to contest. The highest critical authorities were first to proclaim its excellences. "The empire of the sea," exclaimed the Edinburgh Review, "is conceded to him by acclamation." This, like the "Spy," was a bold attempt, which nothing but high creative abilities could have carried to success. It opened a wholly new life to reading landsmen, and inaugurated a school of imaginative works which has numbered among its cultivators some of the highest names of modern literature. Two years subsequently appeared "Lionel Lincoln," which, taking the "Spy" for a model, lacked originality, and fell far short of its predecessors in popularity, though evidently more elaborately and carefully written, and not without points of singular felicity and power. Its comparative failure seems to have put the author again upon his mettle, as after a brief interval appeared the "Last of the Mohicans," perhaps the most exciting, well-sustained, and popular of his achievements upon a field he has ever held as peculiarly his own. Never before had the romance of the Indian character, the wild excitement of savage life, and the striking and novel features of the genuine trapper been so vividly depicted; nor had the author's dramatic powers ever been more successfully exhibited. Like its predecessors, it was immensely popular, and immediately reproduced in almost every civilized language. It contributed more to the general impressions of the Old World as to aboriginal life in the New, than all other works combined. Following this, in 1827, appeared the "Red Rover," generally esteemed the most powerful and dramatic of his sea tales; and in 1828, the "Prairie," scarcely less interesting as a romance, or less triumphant as a work of art, than the "Mohicans." Between these two, the author, with his family, visited Europe, where they remained till 1833. His residence in Europe gave rise to some of the unpleasant passages of his life. An ardent friend of his country and her institutions, he was quick to resent, in whatever sphere, the false imputations and slanders with which Europe, at that nascent period of our history, was filled; and yet this patriotism rendered him more keenly sensitive to the faults of manner, principles, or conduct by which his countrymen were continually bringing this land into reproach. He was impelled to contend with both, and to appear to be pleased with none. Indignant at the enemies of republicanism for their principles, he was scarcely less so at its friends for their inconsistencies and faults. These faults he felt that it was both his right and duty to correct. His literary position, his unquestionable patriotism, and the zeal, not to say ostentation, with which he defended his country, in public and private, gave him, as he thought, the right to expect that well-meant rebuke of obvious evils would be both welcome and effective. He accordingly first wrote his "Letters of a Traveling Bachelor," the object of which was, amid much that was useful and entertaining, to point out some of the more glaring of our national defects. But, however laudable the purpose, the effect was anything but beneficial. This was the beginning of a series which it would have been equally to the credit and the comfort of Mr. Cooper to have left unwritten. The apparent censoriousness and assumption which overlaid such works as the "Residence in Europe," the "Letter to his Countrymen," and still more offensive "Homeward Bound," "Home as Found," and the "Mannikins," not only precluded popular favor, but gave an offense that required all the recollections of his genius and the splendor of his first achievements to suppress. While this series was in progress, and apparently all engrossed with political discussions, he sent forth another of his marvelous creations, the "Bravo," which, like the "Spy," the "Pilot," and the "Mohicans,"

broached a new idea, and gave to the world the first successful specimen of the novel of opinion—a species which has since grown to be a large and potent element of our literature. The “Bravo” united the most stirring incidents and vivid imaginative delineations, with a skillful and penetrative inculcation of political opinions. In Europe it was received with mingled applause and hisses. As a work of art, it was hailed as one of his most masterly efforts; but its radical democracy and revolutionary ideas displeased the governing classes, by whom it was at once placed among the outlaws of literature. In Mr. Cooper’s own estimation this was his ablest work, and, except the “Pioneers,” most completely expressed the convictions of his understanding and passions of his heart. Alternating with some political works, Mr. Cooper published, beside the “Bravo,” while still in Europe, the “Wept-of-Wish-ton-wish,” “Heidenmauer,” and the “Headsmen of Berne.” On his return to this country, in 1833, there rapidly appeared the series of works which had been previously commenced, the aim of which was the correction of the national foibles. These productions had from the first provoked the warm retort of the periodical press in the United States, which as they proceeded in some instances descended to an intolerable license of personal abuse. Prior to his departure for Europe, he was heard to say that these assaults might go on without notice five years after his return; but if not then suspended, he would resort to legal redress. He was as good as his word: beyond the satires contained in his fictions, no word of defense was published by him to the many charges of his political enemies until full five years had elapsed. About this time, Mr. Cooper published his “Naval History of the United States,” the only historical production from his pen, except a series of naval biographies, originally published in a magazine. This was a work of great labor and research, which had long been projected, and was regarded by the author with a partiality which, with all its acknowledged excellences, the public judgment has hardly confirmed. Yet its painstaking accuracy, as well as the vigor and completeness of some of its descriptions, undoubtedly entitle it to a high place in historical literature, and render it confessedly the best work on the subject, if not entirely what was expected of his genius and his special familiarity with the subject. This work, following the personal tales and essays above referred to, and, in a few particulars, taking novel and unpopular views, elicited from the press attacks of such violence and personality as to provoke the author into the most remarkable series of legal prosecutions ever known in the annals of literature, and which continued several years to absorb the larger share of his time and best energies of his mind. His representation of the battle of Lake Erie, especially, trenched upon some of the most cherished views of the public, in seeming to detract from Commodore Perry’s accustomed honors in this exploit, and in assigning to Commodore Elliott, a comparatively obscure officer, who had never shared in the fame of the victory, an unexpected, if not the chief, merit of the affair. But, whatever may be the truth of the case, Cooper’s position was taken from no personal antipathies of the one, or predilections for the other, but strictly from fidelity to historic truth; and its accuracy has the additional sanction of the award of three competent arbitrators to whom the whole question was submitted as the result of the legal prosecutions. For these prosecutions Cooper has been much censured; but an impartial survey of the whole painful episode will go far toward, we do not merely say relieving his course from the odium of vindictive passions, but toward investing the whole procedure with something of the dignity and merit of a public service. The law of libel, at the com-

commencement of these suits, was undefined and well nigh negatory. Practically, there was but little defense of private character against the most wanton assaults of the press. If the restraints of the law of libel were justifiable at all, there was now ample occasion for giving it a new definition and emphasis; and from all that transpired of Cooper, whether in public conduct or private speech, nothing is more clear than that the correction of this great evil was the leading motive for plunging into the sea of troubles which awaited him. He never denied, nor desired to restrict, the right of criticisms. The harshest condemnation of his own works, when restricted to the works themselves, never evoked complaint or reply. But the immunity of personal character he believed in, and after a contest of years established. During this period some twenty distinct suits for libel were brought by him—in some cases two or three successive suits against the same offender for libels occurring on the very comments upon the previous verdicts, and in all, or nearly all, he was successful. When it is considered that the press of the country was mostly arrayed against him, and that he fought in the open face of unfriendly juries, reluctant Judges, and a strong popular prejudice, this simple fact goes far toward furnishing a vindication of his course. That he also wrought a reform in the habits and manners of the press, as well as revived the practical efficiency of a much-neglected safeguard, is not now seriously questioned. During the heat and strife of these libel suits, which, being almost wholly conducted in person, necessarily involved a great expenditure of energy and time, the reading world was surprised and delighted, almost to the forgiveness of every provocation, by the appearance of the "Pathfinder," which revived the charming scenes and characters of his favorite creations. In none of the tales of the forest has Cooper displayed more refined taste, or genial feeling, or higher qualities than in this work. After the issue of another novel, founded on foreign scenes, "Mercedes of Castile," which, in spite of many excellent points, was hardly successful, this was followed by the last of the Leatherstocking tales, the "Deerslayer"—chronologically the last, but first in the plot of the series. This, too, had immense success, and was greeted with enthusiasm scarcely inferior to that which heralded the "Spy," or the "Pilot." About 1844 Mr. Cooper became interested in the political questions growing out of the tenure of lands in certain portions of the State of New York, and the organized refusal of the tenants or occupants to pay the accustomed rent-toll. Every instinct of personal feeling, as well as political conviction, arrayed him strongly against the novel doctrines, and led to the preparation of the "Littlepage" tales—a series of novels of remarkable tact and skill, if not of imaginative force, the "Satanstoe," the "Redskins," and the "Chain-bearer," which, if they had fortunately advocated the popular view of the question, would have been regarded as models of their kind. As it was, they fell into obscurity, and never gained the credit they were justly entitled to. From the termination of his suits to his decease, his pen was as busy as at any period of his life. There appeared, in rapid succession, the "Two Admirals," in 1842; "Wing and Wing," and "Ned Myers," in 1843; "Wyandotté," "Afloat and Ashore," and "Miles Wallingford," in 1844; the "Crater," in 1846; "Jack Tier," and "Oak Openings," in 1848; the "Sea Lions," in 1849; and the "Ways of the Hour," his last, in 1850—works which display, if not the vigor and genius of his earlier years, no decline of careful study or inventive skill; and which especially evince increasing strength and mellowness of religious feeling—a feature still more visible in his daily life. While engaged, in the following year, upon work of historical character, after a few months' rapid

decline, his extraordinary physical powers suddenly gave way, and he died, to the surprise and grief, not less of his family than of the public. Personally, Mr. Cooper was a noble specimen of a man, possessing a massive and compact form, a countenance strikingly marked with the indications of intellectual strength, and glowing with manly beauty. His published portraits, though imposing, by no means do justice to the impressive port and vivacious presence of the man. In his social traits, so far as his native reserve and strong predilections would permit, he was magnanimous, hospitable, and kind to a fault. Encountering in a ragged and diseased sailor, upon the docks of New York, an old messmate of his early sea-life, his heart and home were open to him, and to his generous desire to help him on, we are indebted for the touching story of "Ned Myers," which is but a literal narrative of facts. This was a type of the impulses perpetually springing and adorning his life. Frank, generous, independent, and not over-refined either by native constitution or culture, enemies were as plentifully made, as easily reconciled by his singular admixture of opposing qualities. His intellectual life was checkered by much the same variety of lights. There were the elements of genius, originality of invention, keen insight into character, and magic creative skill, shaded by defects both of original mental structure, and of literary culture, not less conspicuous. But, taken all in all, no American writer has attained more just, as well as universal fame, and none has more truly exemplified the brighter qualities which we could desire to be characteristic of American literature. Though, for some cause, they secured the author but a limited remuneration, Cooper's works have had an unparalleled sale, both at home and abroad. Besides the fact that all the leading romances were reproduced as they appeared in numerous editions in France, Germany, Russia, and many other European countries, and were circulated largely and continuously in Great Britain, they have had a constant sale at home, which has increased with time, inducing more and more elegant forms, until, at the present time, there is in preparation an illustrated edition, in thirty-two volumes, which promises to be a fitting monument to the memory of our greatest imaginative writer.

WILLIAM HICKLING PRESCOTT, LL.D.,

AN American historian, son of William Prescott, LL. D., an American lawyer, was born in Salem, Mass., May 4, 1796, died in Boston, January 28, 1859. His mother, who died in 1852, was the daughter of Thomas Hickling, for many years U. S. Consul at the Azores, and was eminently distinguished for benevolence and active charity. At the age of 12 young Prescott removed with his family to Boston, where he was placed in the Academy of Dr. Gardiner, a pupil of Dr. Parr. He entered Harvard College in 1811, and was graduated in 1814. In the last year of his student life, while in the college dining-hall, a classmate playfully threw at him a crust of bread, which struck one of his eyes, inflicting an injury which deprived the eye of sight, except so much as sufficed to distinguish light from darkness. Excessive use of the other eye, for purposes of study, brought on rheumatic inflammation, which deprived him entirely of sight for some weeks, and left the eye in too irritable a state to be employed in reading for several years. Subsequently, for some years, he was enabled to use it for many hours of the day, but eventually it became so weak that during the latter half of his life Mr. Prescott could only read for a few moments at a time, and could scarcely see to write at all. Soon after leaving college he crossed the Atlantic for the benefit of his eyes, and consulted the most celebrated oculists of London and Paris who, however, could give him no effectual relief. He traveled extensively in England, France, and Italy, and resided for several months at Rome and Naples. On his return to Boston, after two years' absence, he married and settled for life in his father's family. He had begun the study of the law, but relinquished it in consequence of the state of his eyesight, and resolved to devote himself to literature as a profession in which he could regulate his own hours, in reference to what his sight might enable him to accomplish. He had early conceived a passion for historical writing, and in 1818 determined to devote the next ten years to the study of ancient and modern literature, and to give the succeeding ten to the composition of a history. He accordingly applied himself to the study of French and Italian literature, and at one time meditated writing the life of Molière, for which he made an extensive collection of materials. This project, and another for the history of Italian literature, he reluctantly abandoned because of the great amount of reading which they involved. Of his studies in this direction the chief fruits were given to the public in a series of essays in the "North American Review," on "Molière," "Italian Narrative Poetry," and "Poetry and Romance of the Italians," which, with others on kindred topics, were printed in a volume of "Miscellanies" (London and Boston, 1845), of which several editions have since been published.

About 1825 Mr. Prescott began to study Spanish literature and history, and after much deliberation selected as the subject of his first work, the reign of Ferdinand and Isabella. He made, at great expense, a collection of materials, and before beginning to write, was able, with the assistance of his friends in Europe, to secure as he says in the preface to the history, "whatever can materially conduce to the illustration of the period in question, whether in the form of chronicle, manners, private correspondence, legal codes, or official documents." Among these were varied con-

temporary manuscripts, covering the whole ground of the narrative, none of which had been printed, and some of them but little known to Spanish scholars. But when his materials were collected, his eyes, which for a time had been well enough to enable him to read a few hours each day, become worse than ever. He obtained the assistance of a reader, who, however, knew no language but English. "I taught him to pronounce Castilian in a manner suited, I suspect, much more to my ear than to that of a Spaniard; and we began our wearisome journey through Mariana's noble history. I cannot even now call to mind, without a smile, the tedious hours in which, seated under some old trees in my country residence, we pursued our slow and melancholly way over pages which afforded no glimmering of light to him, and from which the light came dimly struggling to me through a half intelligible vocabulary. But in a few weeks the light became stronger, and I was cheered by the consciousness of my improvement; and when we had toiled our way through seven quartos, I found I could understand the book when read about two-thirds as fast as ordinary English." At a later period Mr. Prescott obtained the services of a reader acquainted with Spanish and other languages of continental Europe, and could, with this aid, prosecute his studies with some degree of facility.

After more than ten years of labor, the "*History of Ferdinand and Isabella*" was ready for the press. A few copies were privately printed, and shown to Mr. Sparks, Mr. Ticknor, and other friends, whose cordial approbation at length encouraged the diffident author to publish the work. It appeared in Boston and London toward the end of 1837, in three volumes, octavo, and was immediately received with great favor by the public. Don Pascual de Gayangos, the eminent Spanish scholar, reviewed it in the "*Edinburgh Review*," and pronounced it "one of the most successful historical productions of our time." Mr. Richard Ford, who was better versed in Spanish literature than any other Englishman of his day, praised it highly in the "*Quarterly Review*," as a work "that need not fear comparison with any that has issued from the European press since this century began." The work was soon translated into German, French, and Spanish, and the Royal Academy of History at Madrid elected the author a corresponding member. Six years of labor were devoted to the "*History of the Conquest of Mexico*" (3 vols., 8vo., London and New York, 1843), and four years to the "*Conquest of Peru*" (2 vols., 8vo., London and New York, 1847). These works were received with the highest favor in all parts of the civilized world, and praises and honors were showered on the author. He was elected a member of nearly all the principal learned bodies in Europe, and in 1845 was made a corresponding member of the Institute of France. In 1850 Mr. Prescott made a short visit to Europe, passing a few months in England, Scotland, and Belgium. After his return he applied himself to the composition of his history of Philip II., which he had long meditated, and for which he had made an extensive collection of books and manuscripts. The first two volumes of this work appeared at Boston in 1855, and the third in 1858. The entire history was intended to comprise six volumes, but was never finished. On February 4, 1858, Mr. Prescott experienced a slight shock of paralysis, from the effects of which, however, he soon recovered, and resumed his literary pursuits. Eleven months afterward, while at work with his secretary, in his study, he was struck speechless by a second attack of paralysis, and died about an hour afterward. Beside his histories, Mr. Prescott wrote brief memoirs of his friends John Pickering and Abbott Lawrence, and supplied to a Boston edition of Robertson's "*History of Charles V.*" a sequel, relating the true circum-

stances of the Emperor's retirement and death. In person Mr. Prescott was tall and slender, with a fresh and florid complexion, and lively, graceful manners. "His personal appearance," says Mr. Bancroft, "was singularly pleasing, and won for him everywhere in advance a welcome and favor. His countenance had something that brought to mind the 'beautiful disdain' that lowers on that of the Apollo. But while he was high-spirited, he was tender, and gentle, and humane. His voice was like music, and one could never hear enough of it. His cheerfulness reached and animated all about him. He could indulge in playfulness, and could also speak earnestly and profoundly; but he knew not how to be ungracious or pedantic."

GEORGE BANCROFT,

THE American historian and statesman, born at Worcester, Mass., October 3, 1800. He was the son of a Massachusetts clergyman, the Rev. Aaron Bancroft, and the lessons which he learned at home prompted the formation of a grave, humane, and catholic character. He pursued his preparatory studies at Exeter, N. H., and in 1813 entered Harvard College, where he gave special attention to metaphysics and morals, and acquired a strong and lasting predilection for the writings of Plato. He graduated in 1817, and with an extensive scheme of study, embracing hardly less than the whole circle of sacred and profane, ancient and modern literature, started for the universities of Germany. At Göttingen, where he remained two years, he studied German literature under Benecke, French and Italian literature under Artaud and Bunsen, the Oriental languages and the interpretation of the Scriptures under Eichhorn, ecclesiastical and the more recent ancient history under Blumenbach, and especially the antiquities and literature of Greece and Rome under Disson, an enthusiastic admirer of Plato, with whom he went through a thorough course of Greek philosophy, and read in the Greek nearly every one of the writings of Plato. At that time, he selected history as his special branch, giving as one of his reasons, the desire to see if facts would not clear up theories, and assist in getting out the true one. Having received at Göttingen, in 1820, the degree of doctor of philosophy, he repaired to Berlin, where he heard the lectures of Wolf, the renowned editor of Homer, of Schleiermacher, and of Hegel. He was a herald of these professors of their fame, in the New World, and his ardor and accomplishments gained for him a welcome reception. He was intimate in the houses of Schleiermacher, Wilhelm von Humboldt, the great lawyer Savigny, Saffenberg, the future historian of England, Varnhagen von Ense, and other famed literary persons. He availed himself of his stay in Berlin to observe the administration of the Prussian Government, in many of its departments. In the spring of 1821, he began a journey through Germany and other parts of Europe. He had already, in a Göttingen vacation, seen Dresden, its galleries and principal men, and had made the acquaintance of Goethe at Jena. At Heidelberg, he was several hours every day with the historian Schlosser, discussing history and poetry, especially Dante, and read with him several Greek tragedies. In Paris he became acquainted with Cousin, and Alexander von Humboldt, and particularly with Benjamin Constant, passed a month in England, and returned to the continent to travel on foot through Switzerland. He spent eight months in Italy, formed an acquaintance with Manzoni at Milan, and a friendship for life with the Chevalier Bunsen at Rome, where he also knew Niebuhr. His time in Italy was also thoroughly employed in studying the ecclesiastical government, and in seeing pictures, churches, statues, and ruins. He returned to America in 1822, and accepted for one year the office of tutor of Greek in Harvard University. During his year of tutorship, he preached several sermons, yet he seems not long to have entertained the thought of entering the clerical profession. In 1823, in conjunction with Dr. Joseph G. Cogswell, he established the Round Hill School at Northampton, in which some of the most learned young men of Germany were employed as teachers. The standard, as a preparatory school, was too high for the standard of collegiate

instruction in this country, yet much was done by this institution toward introducing a better system of study and class-books. He published at this time his translation of Heerin's "Political and Ancient Greece," and a small volume of poems bore witness to the enthusiasm with which he observed the scenery of Switzerland, and the ruins of art in ancient Italy. He was also busily meditating and collecting materials for a history of the United States. In 1826 he took the first step in his political career by delivering before the citizens of Northampton, at their request, an oration, in which he avowed his principles to be for universal suffrage and uncompromising Democracy. He was elected, in 1830, without his knowledge, to the General Court of Massachusetts, but refused to take his seat, and the year after declined a nomination, though certain to have been elected, for the Senate of his State.

In 1834 appeared the first volume of his "History of the United States," the mature fruit of a long-cherished purpose. In 1835 he drafted an address to the people of Massachusetts, at the request of the Young Men's Democratic Convention, and was for a time very actively engaged in speaking at public meetings, and in drawing up political resolutions and addresses. He removed in this year to Springfield, where he resided three years, and completed the second volume of his history. In 1838, he was appointed by President Van Buren Collector of Boston. In 1840 the third volume of his history was published, upon which he diligently labored among other engagements. In 1841 he was nominated by the Democratic party as their candidate for Governor of Massachusetts, and though not elected, received more votes than any candidate has received, either before or since, on the purely Democratic ticket. During the long and violent canvass he was in the city of New York, studying, often for twelve hours in the day, manuscripts and documents illustrative of our early history.

After the accession of Mr. Polk to the Presidency, in 1845, Mr. Bancroft entered the Cabinet as Secretary of the Navy. He signalized his administration of this office by the establishment of the Naval School at Annapolis. While Secretary of the Navy, Mr. Bancroft gave the order to take possession of California, and it was carried into effect before he left the naval department. During his term of office he also acted as Secretary of War *pro tem.* for a month, and gave the order to Gen. Taylor to march into Texas, which was the first occupation of Texas by the United States. In 1843, Mr. Bancroft exchanged his position in the Cabinet for the office of Minister Plenipotentiary to Great Britain. In 1849, the University of Oxford made him a doctor of civil law, and he had before been chosen correspondent of the Royal Academy of Berlin, and also of the French Institute. He used the opportunity of his residence in Europe to perfect his collections on American History. He made several visits to Paris to study the archives and libraries of that city, being aided in his researches by Guizot, Mignet, Lamartine, and De Tocqueville. In England, the ministry opened to him the records of the State paper office, embracing a vast array of military and civil correspondence; and also the records of the treasury, with its series of minutes and letter-books. In the British Museum, also, and in the private collections of many noble families he found valuable and interesting manuscripts.

He returned to the United States in 1849, and took up his residence in New York, and began to prepare for the press the fourth and fifth volumes of his history, which were published in 1852. The applause which had followed the publication of his

preceding volumes was heightened upon the appearance of the new and long-expected volumes. In 1854 the sixth volume was issued, and the seventh appeared in 1858. The eighth has just been issued.

The work of Mr. Bancroft may be considered as a copious philosophical treatise, tracing the growth of the idol of liberty in a country designed by Providence for its marked development. It is written in a style marked by singular elaborateness, compactness, and scholarly grace, and is esteemed one of the noblest monuments of American literature. It has several times been republished abroad, and translated into foreign languages, the German version having already passed through four editions. Mr. Bancroft has published various public addresses, and has collected a volume of "Miscellanies," chiefly upon historical and philosophical topics, including a copious survey of German literature, selected from his numerous contributions to different reviews. In this volume is contained the masterly discourse upon "The Necessity, the Reality, and the Promise of the Progress of the Human Race," which he delivered before the New York Historical Society, at the celebration of the fiftieth anniversary.

He is now vigorously prosecuting his historical labor, passing the winter in the city of New York, and the summer by the sea-side at Newport, and occasionally lending the weight of his name and ability to a political cause by presiding and speaking at a public meeting.

JAMES KIRKE PAULDING,

AN American author, born in Pleasant Valley, Dutchess county, N. Y., August 22, 1779, died at Hyde Park, in the same county, April 6, 1860. His father, a descendant of a Dutch family, originally established in Ulster county, cultivated a farm at the commencement of the Revolution, on the celebrated "neutral ground" of Westchester county. The depredations of Tories and "cowboys" having compelled him to remove his family to a place of safety, he resided for several years at Pleasant Valley, but, after the peace, returned to Westchester county, where young Paulding passed his youth.

His education was acquired partly at a neighboring village school, and partly by a course of self-instruction; and, about the commencement of the nineteenth century, he removed to New York, where a great portion of his subsequent life was passed. Becoming intimate with Washington Irving, whose elder brother, William, had married Paulding's sister, he published, in connection with him, a series of periodical essays of a humorous and satirical character, entitled, "Salmagundi, or the Whim-Whem," and "Opinions of Lancelot Longstaff and others," with which the career of each author commenced.

This literary partnership terminated with the appearance of the twentieth number, on January 25, 1808; but neither Paulding nor Irving ever attempted to make a division of their contributions, and the whole is included in the stereotype edition of the works of the former. The success of "Salmagundi" encouraged Paulding to devote himself to literature, and about the commencement of the war between the United States and Great Britain, he published successfully an allegorical satire, entitled, "The Diverting History of John Bull and Brother Jonathan." In 1813 appeared his "Lay of the Scottish Fiddle," a parody of Scott's "Lay of the Last Minstrel," which was reprinted in London. It was followed by the "Smited States and England" (1814), a pamphlet defending American institutions from the attacks of the London "Quarterly Review," which brought the author under the notice of President Madison, who appointed him Secretary to the Board of Navy Commissioners. A visit to Virginia, in 1815, furnished the materials for his next work, "Letters from the South, by a Northern Man" (1817); and in 1818 he published his longest and best poem, "The Backwoodsman," thoroughly American in scenery, incidents, and sentiment. In 1819 he produced a second series of "Salmagundi," written wholly by himself, and in 1822 "A Sketch of Old England, by a New England Man," followed in 1824 by a similar work, entitled, "John Bull in America, or the New Munchausen," purporting to be an English cockney's account of his tour in the United States. In 1823 appeared his first novel, "Koningsmarke," followed by "Merry Tales of the Three Wise Men of Gotham" (1826); "The Traveler's Guide" (1828), subsequently called "The New Pilgrim's Progress," in consequence of a whimsical mistake as to the character of its contents; "Tales of the Good Woman" (1829), and the "Book of St. Nicholas" (1830), which were chiefly of a satirical character. "The Dutchman's Fireside" (1831); a story of the "Old French War," and commonly regarded as his finest work of fiction, passed through six editions in the course of a year, was republished in France, and translated into

the French and Dutch languages. His next novel, "Westward Ho!" (1832), the scene of which is laid principally in Kentucky, also met with great success. In 1835, he published a "Life of Washington," for youth; and in the succeeding year a work entitled, "Slavery in the United States," in which he defended the institution on social, economical, and physiological principles. In 1837, having for a number of years previous held the position of Navy Agent for the Port of New York, he was appointed by President Van Buren Secretary of the Navy. In 1841, he retired to a country seat at Hyde Park, on the Hudson River, where the remainder of his life was passed. He wrote two more novels, "The Old Continental, or the Price of Liberty" (1846), and "The Puritan and his Daughter" (1849). He also published, anonymously, an illustrated volume of stories, entitled, "A Gift from Fairy Land" (1838), and, in conjunction with his son, William Irving Paulding, a volume of "American Comedies" (1847).

RALPH WALDO EMERSON,

AN American poet and essayist, born in Boston, May 25, 1803. He is the son of the Rev. William Emerson, pastor of the First Church in that city; in his eighth year, on the death of his father, he was sent to one of the public grammar schools, and was soon qualified to enter the Latin school. Here his first attempts in literary composition were made, consisting not merely of the ordinary exercises by which boys are drearily inducted into the mysteries of rhetoric, but of original poems recited at the exhibitions of the school. In 1817 he entered Harvard College, and was graduated in August, 1821. He does not appear to have held a high rank in his class, though the records show that he twice received a Bowdoin prize for dissertations, and once a Boylston prize for declamation. He was also the poet of his class on "Class day." While at the University he made more use of the library than is common among students, and when graduated was distinguished among his classmates for his knowledge of general literature. For five years after leaving college he was engaged in teaching school. In 1826 he was "approved to preach" by the Middlesex Association of Ministers, but his health at this time failing, he spent the winter in South Carolina and Florida. In March, 1829, he was ordained as colleague of Henry Ware, at the Second Unitarian Church of Boston. He belongs to a clerical race; for eight generations, reckoning back to his ancestor Peter Bulkly, one of the founders of Concord, Mass., there had always been a clergyman in the family, either on the paternal or maternal side. He was the eighth, in orderly succession, of this consecutive line of ministers. In September, 1830, he was married to Ellen Louisa Tucker, of Boston, who died in February, 1831. In 1832 he asked and received dismission from the Second Church, on account of differences of opinion between himself and the Church, touching the Lord's Supper. From that period we may date that impatience with fixed forms of belief, and that instinctive suspicion of everything having the faintest appearance of limiting intellectual freedom, which were afterward so conspicuous in his writings, and which have sometimes been carried so far as to give a dash of willfulness and eccentricity to his most austere honest thinking. In December, 1832, he sailed for Europe, where he remained nearly a year. On his return, in the winter of 1833-4 he began that career as a lecturer in which he has since gained so much distinction, with a discourse before the Boston Mechanics' Institute, on the somewhat unpromising subject of "Water." Three others followed, two on Italy, descriptive of his recent tour in that country, and the last on the "Relation of Man to the Globe." In 1834 he delivered in Boston a series of biographical lectures on Michael Angelo, Milton, Luther, George Fox, and Edmund Burke, the first two of which were afterward published in the "North American Review." In this year also he read at Cambridge a poem before the Phi Beta Kappa Society. In 1835 he fixed his residence at Concord, Mass., where he has since lived. In September, 1835, he married Lidian Jackson, of Plymouth. During the winter he delivered in Boston a course of ten lectures, on English Literature. These were followed, in 1836, by twelve lectures on the Philosophy of History; in 1837, by ten lectures on Human Culture; in 1839, by ten lectures on Human Life; in 1841, by seven lectures on The Times; and since that period he has delivered in Boston

five or six courses of lectures, which are still among his unpublished writings. Of his printed works, a small volume entitled "Nature" (published in 1836), an oration before the Phi Beta Kappa Society, with the general title of the "American Scholar" (1837), an address to the senior class of the Cambridge Divinity School (1838), and the "Method of Nature" (1841), contained the most prominent peculiarities of his scheme of idealism, and by their freshness and depth of thought, and compact beauty of expression, allured many readers into disciples. In 1840 the school of New England transcendentalists was sufficiently large to demand an organ; and a quarterly periodical, called the "Dial," was started, with Miss Margaret Fuller as editor, assisted by A. B. Walcott, William H. Channing, Mr. Emerson, Theodore Parker, George Ripley, and others. It was published for four years, and during the last two years of its existence it was under the editorship of Mr. Emerson. In 1841, the first series of "Essays" was published. The author might proudly say of these, as Bacon said of his own, "That their matter could not be found in books." In 1844, a second series of essays was published, evincing, as compared with first, equal brevity and beauty of expression. In 1846, he collected and published his poems. The next year he visited England, for the purpose of fulfilling an engagement to deliver a series of lectures before a union of Mechanic's Institutes and other societies. In 1849, he collected in one volume his "Nature" and lectures and college addresses, which had previously been issued in pamphlet form, or printed in the "Dial." In 1850, "Representative Men," a series of masterly mental portraits, with some of the features overcharged, was published. To the "Memories of Margaret Fuller Ossoli," which appeared in 1852, he contributed some admirable interpretative criticism. In 1856, he published "English Traits," a work in which he seizes and emphasizes the characteristics of the English mind and people. Mr. Emerson has also delivered many unpublished addresses on slavery, woman's rights, and other topics of public interest; and he has been one of the most prominent of the lecturers who address the lyceums of the country. As a writer, Mr. Emerson is distinguished for a singular union of poetic imagination with practical acuteness. His vision takes a wide sweep in the realms of the ideal; but is no less firm and penetrating in the sphere of facts. His observations on society, on manners, on character, on institutions, are stamped with rare sagacity, indicating a familiar knowledge of the homely phases of life, which are seldom viewed in their practical relations. One side of his wisdom is worldly wisdom. The brilliant transcendentalist is evidently a man not easy to be deceived in matters pertaining to the ordinary course of affairs. His common-sense shrewdness is vivified by a pervasive art. With him, however, wit is not an end, but a means, and usually employed for the detection of impostures. Mr. Emerson's practical understanding is sometimes underrated, from the fact that he never groups his thoughts by method of logic. He gives few reasons, even when he is most reasonable. He does not prove, but announces, aiming directly at the intelligence of his readers, without striving to extract a reluctant assent by force of argument. Insight, not reasoning, is his process. The bent of his mind is to the ideal laws, which are perceived by the intuitive faculty, and are beyond the province of dialectics. Equally conspicuous is his tendency to embody ideas in the forms of imagination. No spiritual abstraction is so evanescent but the truth transforms it into a concrete reality. He seldom indulges in the expression of sentiment; and in his nature, emotion seems to be less the product of the heart than of the brain. Mr. Emerson's style is in

the nicest harmony with the character of his thoughts. It is condensed, almost to abruptness. Occasionally he purchases compression at the expense of clearness, and his merits as a writer consist rather in the choice of words than in the connection of sentences, though his diction is vitalized by the presence of a powerful creative element. His thought dictates his word, he stamps it with its own peculiar quality, and converts it from a fleeting sound into a solid fact. The singular beauty and intense significance of his language demonstrate that he has not only something to say, but knows exactly how to say it. Fluency, however, is out of the question in a style which combines such austere economy of words with the determination to load every word with vital meaning. But the great characteristic of Mr. Emerson's intellect is the perception of the sentiment of beauty. So strong is this, that he accepts nothing in life that is morbid, uncouth, haggard, or ghastly. The fact that an opinion depresses, instead of invigorating, is with him a sufficient reason for its rejection. His observation, his wit, his reason, his imagination, his style, all obey the controlling sense of beauty, which is at the heart of his nature, and instinctively avoid the ugly and the base. Those portions of Mr. Emerson's writings which relate to philosophy and religion may be considered as fragmentary contributions to the "Philosophy of the Infinite." He has no system, and indeed system in his mind is associated with charlatanism. His largest generalization is "Existence." On this inscrutable theme, his conceptions vary with his moods and experience. Sometimes it seems to be man who parts with his personality in being united to God; sometimes it seems to be God who is impersonal, and who comes to personality only in man; and the real obscurity or vacillation of his metaphysical ideas is increased by the vivid and positive concrete forms in which they are successively clothed. Generally, the Divine Being is felt or conceived as a life-imparting influence divinizing nature and man, and as identical with both. He adores the Spirit of God rather than God, the rays of the sun rather than the sun, and does not appear to give sufficient prominence to the obvious principle that the individuality of the Divine Nature, being an infinite individuality, may include infinite expansiveness and infinite variety of working in infinite self-consciousness; and that the appearance of impersonality comes from the conception of personality under infinite human limitations.

JOHN PENDLETON KENNEDY,

AN American Statesman and author, was born in Baltimore, Maryland, October 22, 1775. He was graduated at Baltimore College, in 1812. In 1814 he served as a volunteer in the ranks, taking part in the battles of Bladensburg and North Point, on October 24th and September 12th. It was his intention to enter the army, but the peace with England altered his plans. In 1816 he was admitted to the practice of the law, which he followed successfully for twenty years. In 1818 he commenced authorship by the publication, in connection with his friend Peter Hoffman Cruse, of the "Red Book," a serial of light characters in prose and verse, issued about once a fortnight, and continuing two years. In 1820 he was elected to the Maryland House of Delegates, and rechosen the next two years. In 1823, being appointed, by President Monroe, Secretary of Legation to Chili, he accepted the post, but saw fit to withdraw from it before the mission sailed. Taking a very strong interest in politics, and warmly espousing the cause of President J. Q. Adams, Mr. Kennedy had no opportunity for some years of exercising any public function (the city of Baltimore being devoted to General Jackson); but he diligently labored with his pen in defense of his political principles. In 1830 he wrote a review of the Hon. C. C. Cambreling's report on commerce and navigation, combating its anti-protective arguments. This reply was widely circulated, and next year he was appointed a delegate of the national convention of the friends of manufacturing industry meeting in New York, and in conjunction with Warren Dutton of Massachusetts, and Charles J. Ingersoll of Pennsylvania, was appointed a committee to draft an address advocating the protective policy. In 1832 he published his first novel, "Swallow Barn; or, a Sojourn in the Old Dominion," descriptive of the genial and hospitable plantation-life of Virginia. This work was very favorably received, and at once established the reputation of its author as a man of letters. In 1835 appeared his second novel, "Horseshoe Robinson, a Tale of the Tory Ascendancy," proving the most successful of his writings. The story is of the revolutionary days, the scene laid in the Carolinas, and the hero Galbraith Robinson, nicknamed Horseshoe, a real personage whom Mr. Kennedy had met in his travels in 1819. In 1818 he published "Rob of the (Bow!) a Legend of St. Inigoes," relating to the Maryland province in the days of Cecilus Calvert, second Lord Baltimore. This romance, involving much historic detail of the religious differences of the age between the Catholic and Protestant settlers, as well as vivid pictures of the freebooters who scoured the coasts at that period, has never attracted the same interest as the other tales, although as a work of art it is not inferior to them. All three, revised and illustrated, were republished in New York in 1852. In 1838 Mr. Kennedy was elected to the House of Representatives at Washington, and at once took a prominent rank among the Whig members. He was chosen one of the Electors in the Presidential contest which resulted in the favor of General Harrison, in 1840. In 1841 he was again elected to Congress, and appointed Chairman of the Committee on Commerce. In this position he drew up a report upon the reciprocity treaties and their effects on the shipping interest of the country, which commanded much attention. On President Tyler's abandonment of the Whigs, Mr. Kennedy was appointed by a meeting

of the Whig members of both Houses to draft a party "Manifesto," which he did, defending the anti-democratic policy and condemning the course of the Chief Magistrate. In 1843 he was a third time elected to Congress. At the next election he was defeated by a small vote, but in 1846 he was returned to the Maryland House of Delegates, and chosen Speaker. In 1849 appeared his "Life of William Wirt, Attorney-General of the United States," which has passed through a second edition. In 1852, on the retirement of the Hon. William A. Graham from the post of Secretary of the Navy, he was appointed by President Fillmore to fill the vacancy, and in discharge of his official duties strongly advocated the Japan Expedition, and the necessity of its embodying an imposing naval force. He also warmly favored Dr. Kane's second voyage in search of Sir John Franklin. Since 1852 he has divided his occupations between literature, manufacturing business and railroad interests. His occasional writings and addresses have been numerous, the best known being "Quodlibet," and "Defense of the Whigs." He has in view the publication of various MSS., including notes of two visits to Europe made within the last five years. He is Provost of the University of Maryland, Vice-President of the Maryland Historical Society, and a member of several learned associations.

WILLIAM CULLEN BRYANT,

AN American poet, was born November 3, 1794, at Cummington, Hampshire county, Mass. His father, Peter Bryant, was a distinguished local physician, who had also traveled considerably, and devoted much time to the culture of his mind. He took unusual care in the intellectual and moral development of his children, and was rewarded in the case of all of them, and particularly in that of William, with early evidence of their proficiency. The poet, in his beautiful hymn to death, alludes to this parent in the lines beginning :

For he is in his grave, who taught my youth
The art of verse, and in the bud of life
Offered me to the Muses ;

which is no poetical exaggeration, but a literal truth. There are few instances of precocity more remarkable than that of Bryant. He communicated lines to the country gazette before he was ten years of age, and in his fourteenth year his friends caused to be printed two considerable poems, the "Embargo," a political satire, and the "Spanish Revolution." These passed to a second edition the next year (1809), and such were their merits, that in the preface to that edition, it was found necessary to certify the production of them by a person so young, in order to remove the skepticism of the public. In his nineteenth year he wrote "Thanatopsis," which still holds its place, in general estimation, as one of the most impressive poems in the language. He had, in 1810, entered Williams College, where he was soon distinguished for his attainments in language and in polite literature. At the end of two years he took an honorable dismissal, and engaged in the study of law, at first with Judge Howe, in Worthington, Mass., and afterwards with William Baylis, in Bridgewater. Admitted to the bar in 1815, he commenced practice in Plainfield, and afterward removed to Great Barrington. He speedily rose to a high rank in the local and State Courts; but his tastes inclined him rather to letters than law. In 1816 his poem "Thanatopsis" was published in the "North American Review," and introduced him to the acquaintance of Mr. Richard H. Dana, who was one of the club which then conducted the "Review." He contributed also several prose articles to that periodical. In 1821 he delivered, before the Phi Beta Kappa Society, at Harvard College, a didactic poem on the "Ages;" in that year several of his poems were collected in a volume at Cambridge, and obtained for him immediate recognition as a writer of the highest merit. He removed to the city of New York in 1825, and was engaged as an editor of the "New York Review," soon after merged into the "United States Review," to which he contributed several criticisms and poems, which increased his reputation. For these periodicals he received many articles from his friends, Dana and Halleck. In 1826 he connected himself with the "Evening Post" newspaper, under the editorial control of William Coleman. At this time it was inclined to what was termed Federalism, and Mr. Bryant, whose tendencies were toward republicanism, sought to give it more and more a republican character. When he acquired an exclusive control of its columns, a few years later, he rendered it decidedly "democratic," taking ground openly in favor of freedom of trade, and against all partial or class legislation.

From 1827 to 1830 Mr. Bryant was associated with Robert Sands and Julian C. Verplanck in the editorship of the "Talisman," a highly successful annual; and he contributed about the same time the tales of "Medfield" and the "Skeleton Cave," to a book entitled "Tales of the Glowber Spa." In 1832 a complete edition of his poems was published in New York, and a copy of it reached Washington Irving, then in England; he caused an edition to be printed there, with a laudatory preface. It was most generously reviewed by John Wilson, in "Blackwood's Magazine," and from that time Mr. Bryant's reputation in England, and on the continent of Europe, has stood as high as it does in his own country. Subsequently, editions of 12mo., 2 vols., and 18mo., 1 vol. in blue and gold, became widely popular. Having associated William Leggett with himself, in the management of the "Evening Post," he sailed with his family to Europe in the spring of 1834. He traveled extensively through France, Italy, and Germany, residing for months together at the principal capitals, and enlarging his knowledge of the languages and literatures of the leading nations. His poems bear witness to his familiarity with the Spanish, Italian, German and French languages, which he has continued to cultivate. After returning to his native country, and resuming his professional labors for some years, Mr. Bryant went again to Europe in the year 1845. In the same year an illustrated edition of his poems was published simultaneously in England and the United States, (1 vol. 8vo). In 1849, an edition was issued by a house in Philadelphia, and in the same year Mr. Bryant made a third visit to Europe, and extended his voyage into Egypt and Syria. The desultory letters written to his journal during these wanderings were published in a book called "Letters from a Traveler," soon after his return. But in the intervals of these foreign journeys he had by no means neglected his own country, and the same volume contains evidences of his sojourn in nearly all parts of the United States, from Maine to Florida, and of a trip also to the island of Cuba. Mr. Bryant's love of nature is so pervading, and his habits so active, that he has scarcely allowed a year to pass without accomplishing a visit to some locality remarkable for its beauty and grandeur. An inveterate pedestrian, also, he is always delighted when he can make these visits on foot, and under circumstances in which he can control his movements, without regard to the exigencies of steamboats and railroads. About the year 1845 Mr. Bryant purchased "an old-time mansion," embowered in forest-trees and vines, near the beautiful village of Rhine, on Long Island, where he has since resided, earnestly employing his leisure hours in gardening and the field. And here, as if in illustration of his own poems, he has, instead of curtailing nature to any conventional standard, allowed her to run riot in her own luxuriance. Here and there a woodland path, opening up some charming vista—a rustic seat—a graceful bridge spanning a sylvan lake—or a giant of the forest embraced by some clinging vine—betoken more the taste to let nature alone in her secret workings, than to reduce her to any artificial scale. Yet, the "old-time mansion" has undergone revolutions. Art, which spread the shrubbery has transformed it by airy, trellised columns, and a charming bay-window, to one of the most delightful retreats that ever courted the leisure moments of a poet. The choicest of grafts flourish with a grateful return under the care of this wonderful lover of nature. Giant trees, gadding vines, and humble wild-flowers, all own his kindly presence. The border of this "domain of Bryant" is laved by the blue billows of the Sound, which, communicating with the ocean, formed that mystic telegraph connecting him with *home*, when standing upon the shore of the south of France.

The sublimity of the thought confessed the poet. We speak of the Domain of Bryant as a poem; one delved from its native soil, and illustrated by his own hand, in the busy mart, Mr. Bryant is to us an enigma; but once upon his own grounds we recognize the Master Spirit of American Poetry. But his love of art, at the same time, has been cherished by intimate association with the more eminent artists of the country, and his walls are adorned with many of their friendly offerings. More than one young artist, who now ranks high among us, owes his advancement to the kindly encouragement of Mr. Bryant's friendly criticism. In 1848 Mr. Bryant was called upon to deliver the funeral oration on Thomas Cole, his personal friend, and among the foremost of American landscape painters. Again, in 1852, on the occasion of the commemoration held in honor of the genius and the worth of the late James Fenimore Cooper, and in view to the erection of a monument to that celebrated novelist in the city of New York, he was appointed to pronounce a discourse upon his life and writings. Of the respective works of these authors it has been said:—"For many years the only two native authors ever found in the American artist's meagre library abroad, on the *diplomat's* table, and in the banker's *salon*, were COOPER and BRYANT—because, through the novels of the one and the poems of the other, the history and the scenery of home could be so authentically revived."

Of Mr. Bryant's various writings in prose, it has been said that they contain "no superfluous word, no empty or showy phrase," but are marked throughout by "pure, manly, straightforward, and vigorous English." His poems are characterized by extreme purity and elegance in the choice of words, and compact and vigorous yet graceful diction, great delicacy of fancy, and a genial, yet profoundly solemn and religious philosophy. In rhythm, and the mellifluous cadence of true poetry, he is unsurpassed. As a minute and sympathetic observer of nature, he is without a rival, and he differs from the mass of mere descriptive poets, by seeing nature through the spiritual as well as the bodily vision. He inclines to delicate tints instead of gorgeous coloring; and, if he had been an artist, would have chosen sculpture instead of painting.

Mr. Bryant made another journey to Europe in 1857 and 1858, and has given graphic descriptions of the countries through which he passed, in a series of letters addressed to the "Evening Post." He was received with great distinction at the literary circles of Madrid, and an interesting account of his visit was published in the Spanish newspapers. About two years since, Mr. Parke Godwin, Mr. Bryant's son-in-law, who had previously been associated editorially with the "Evening Post," now assumed the responsibility of proprietorship in connection with Mr. Bryant.

Mr. Bryant still continues to write occasional poems, remarkable for their faultless diction and perfect melody. He is a careful rather than a voluminous writer. His "Forest Hymn," exquisitely illustrated by Howe, a young American engraver, was published in 1861. A new edition of his poems, containing all fugitive pieces written since the publication of the Illustrated Edition, is much inquired for by the public.

HENRY WADSWORTH LONGFELLOW,

AN American poet, was born in Portland, Maine, February 27, 1807. He is the son of the Honorable Stephen Longfellow, for many years an eminent member of the bar in that city. At the age of fourteen he entered Bowdoin College, where he graduated in 1825. During his academic course he gave evidence of the abilities which have since gained him such high distinction both as a scholar and a poet. Among his productions at this period may be mentioned, "Hymn of the Moravian Nuns," "The Spirit of Poetry," "Woods in Winter," and "Sunrise on the Hills." After leaving college, he entered the office of his father, with some vague intention of studying law, but soon relinquished it for a more congenial occupation. Having been appointed Professor of Modern Languages and Literature at Bowdoin college, with the privilege of residing some years abroad for observation and study, he gladly accepted the office, and in 1826 sailed for Europe, passing that year in France, and the next in Spain. Italy and Germany employed two years more. On his return to the United States in 1830, he entered upon the duties of his professorship, and held it for five years. During this time in his contributions to the "North American Review," in his translation of the *Coplas de Munrique*, printed in 1833, and in his "Outre Mer, a Pilgrimage beyond the Sea," published in 1835, he exhibited his desire to familiarize the cultivated mind of America with the national literature and national character of European countries. In 1835, on the resignation of Mr. George Ticknor, he was appointed Professor of Modern Languages and Belles-Lettres in Harvard College; and after passing that year and the next in a tour through Denmark, Sweden, Holland, Germany, and Switzerland, he for seventeen years performed the duties of his office to universal satisfaction. In 1854 he resigned, and has since resided at Cambridge. In 1839, he published his exquisite prose romance of "Hyperion," and in the same year his "Voices of the Night," which first gave him an extended reputation as a poet. These were followed by "Ballads and other Poems" (1841); "Poems on Slavery" (1842); "The Spanish Student" (1843); "Poets and Poetry of Europe" (1845); "The Belfry of the Bruges and other Poems" (1846); "Evangeline," perhaps his greatest work (1849); "Kavanah," a novel (1849); "Seaside and Fireside" (1850); "The Golden Legend" (1851); "The Song of Hiawatha" (1855), his most popular work, judging by the immense circulation it has obtained, and "The Courtship of Miles Standish" (1858). A number of his poems, scattered over numerous periodicals, still remain uncollected in a permanent form. The wide range of Mr. Longfellow's studies at an early period of life, as well as his introduction to the picturesque and quaint features of society and manners in foreign nations, has served to give a certain cosmopolitan character to the productions of his pen. As a translator, he is singularly happy in transfusing not only his ideas, but the spirit of his originals, into apt and expressive diction; as a critic, whether commenting on character or literature, he is the genial interpreter, rather than the censorious judge; and as a poet, he appeals to the universal affections of humanity, by thoughts and images derived from original perceptions of nature and life. His fellow-feeling with his kind gives him easy admission to the common heart. Averse,

both by temperament and habit, to everything harsh, bitter, disdainful, or repellent, there is no element in his poetry to call forth an ungracious or discordant emotion. It is always tolerant and human, kindled by wide sympathies, and with a tender sense of every variety of human condition, Mr. Longfellow combines, in a very rare degree, the sentiment of the artist with the practical instincts of the man of the world. His thoughts are uniformly lucid and transparent, and never clouded by fanciful speculations. The clearness, simplicity, and force of his leading conceptions leave the impression of unity even in his longest poems. However vivid his imagery, it never seduces the attention from the main idea. Without attempting to represent the depths of passion, in his own sphere of feeling he is a genuine master, and the purity, sweetness, and refinement with which he delineates the affections of the heart, make him the most welcome of visitors at the domestic fireside. Though not destitute of the creating and shaping faculty, the best expression of his imagination is perhaps to be found in the essence of beauty which pervades his writings, and seems to form the natural atmosphere of his mind. His susceptibility to the historical associations of Europe, lends a peculiar charm to his poetry. The antiquities of Nuremburg and Bruges make but a faint impression on the Bavarians and Belgians, who grow up in the shade of their quaint town hall, or within the sound of the lofty belfrey; but they cast a spell over the imagination of the poet, and haunt him with perpetual visions of romance. Mr. Longfellow's works have passed through repeated editions both in this country and in England, and have called forth some of the most admirable specimens of contemporary art in their illustration. (Allusion to his severe domestic affliction.)

FITZ-GREENE HALLECK,

AN American poet, was born in Guilford, Conn., July 8, 1795. His mother, Mary Eliot, of Guilford, was a descendant of John Eliot, the "Apostle of the Indians." At the age of eighteen he became a clerk in the banking house of Jacob Parker in New York, in which employment he remained for many years. He was also, as he informs us in one of his poetical epistles, "in the cotton line." For a long period previous to the death of John Jacob Astor, he was engaged in his business affairs, and was named by him one of the original trustees of the Astor Library, a position he now holds. Since 1849 he has retired from commercial and financial pursuits, and now resides chiefly in his native place. Mr. Halleck wrote verses in his boyhood, some of which, it is said, found their way into the columns of contemporary newspapers; but few of these effusions have been preserved, and none have been deemed by him worthy of insertion in the collected editions of his poems. His lines to "Twilight," the earliest in date of his collected poems, appeared in the "New York Evening Post" in 1818, and in the succeeding March he assisted Joseph Rodman Drake in contributing the humorous series of "Croaker" papers, then recently commenced by the latter, to the columns of the same journal. Halleck's contributions originally signed "Croaker, Jr.," and subsequently "Croaker & Co.," were discontinued after July, 1819, his coadjutor having been compelled by ill health to retire from the undertaking in the previous May. His death in the succeeding year was commemorated by Halleck in one of his most touching poems. In the latter part of 1819 Halleck wrote his longest poem, "Fanny," an amusing satire, in the measure of Byron's "Don Juan," on the fashions, follies, and the public characters of the day. It was completed and printed within three weeks of its commencement, and from the variety and pungency of the local and personal allusions enjoyed a great popularity, copies having been circulated in manuscript after the original edition, which was not immediately republished in America, had been exhausted. The authorship of this production, as well as the "Croaker" papers, was for a long time unacknowledged, although the former and several specimens of the latter are now included in the published editions of Halleck's poems. In 1822-3 he visited Europe, and in 1827 published an edition of his poems in one volume, two of the finest in the collection, "Alnwick Castle" and "Burns," having been suggested by scenes and incidents of foreign travel. This edition also included the spirited lyric "Marco Bozzaris," originally published in the "New York Review," to which he was an occasional contributor. Enlarged editions have repeatedly appeared since then, those in 1858 (1 vol. 8vo, and 1 vol. 12mo, illustrated) being the latest. His reputation, however, rests mainly upon the few pieces published in his earliest volume, which have probably been more widely read and appreciated than the productions of any of the older American poets who have written so little. In New York and its neighborhood his verses were cherished above those of any of his countrymen, and throughout the United States, "Marco Bozzaris" is still one of the most popular poems in the language. A remarkable characteristic of his poetic genius is its versatility, the thirty-two pieces which comprise his collected poems containing specimens of delicate local satire, of elegiac or contemplative verse, of martial lyrics, and of animated narrative or playful humor, each excellent in its kind. His versification is easy and harmonious, and, according to the testimony of one of the most eminent of his contemporaries, "in no poet can be found passages which flow with more sweet and liquid smoothness." He is greatly esteemed in private life, and his manners and conversation reflect the genial humor so frequently discerned in his poems.

NATHANIEL HAWTHORNE,

AN American author, was born July 4, 1804, in Salem, Massachusetts, where his ancestors, who came from England, had settled in the early part of the seventeenth century. The Hawthornes in that century took part in the persecution of the Quakers and the witches. For a long period the men of the family followed the sea; "a gray-headed shipmaster in each generation retiring from the quarter-deck to the homestead, while a boy of fourteen took the hereditary place before the mast, confronting the salt spray and the gale, which had blustered against his sire and grandsire." The father of Nathaniel Hawthorne was a shipmaster, who died of yellow fever in Havana, about 1810. His mother, whose maiden name was Manning, was a woman of great beauty and extreme sensibility. Her grief at her husband's death was hardly mitigated by time, and for the rest of her life she lived a mourner in absolute seclusion. At the age of ten, on account of feeble health, Nathaniel Hawthorne was sent from Salem to live on a farm belonging to his family, on the borders Sebago lake, in Maine. He returned to Salem for a year to complete his studies preparatory to entering Bowdoin college, where he was graduated in 1825, in the same class with George B. Cheever and Henry W. Longfellow. Franklin Pierce, who was in the preceding class, was his intimate friend. After quitting college he resided many years in Salem, a recluse even from his own household, walking out by night, and passing the day alone in his room, writing wild tales, most of which he burned, and some of which in newspapers, magazines, and annuals, led a wandering, uncertain, and mostly unnoticed life. In 1832, he published in Boston an anonymous romance which he has never since claimed, and which the public has not been able to identify. In 1837, he collected from the annual called "The Token," and from other periodicals, a number of his tales and sketches, and published them in Boston under the title of "Twice Told Tales." The book was noticed with high praise in the "North American Review," by Mr. Longfellow, who pronounced it the work of a man of genius and a true poet, but it attracted little attention from the general public. Gradually, however, it found its way into the hands of the cultivated and appreciative class of readers; and in 1842, a new edition was issued, together with a second series of tales collected from the "Democratic Review," and other magazines. These volumes, says Mr. George W. Curtis, are "full of glancing wit, of tender satire, of exquisite natural description, of subtle and strange analysis of human life, darkly passionate and weird." In 1838, Mr. Bancroft, the historian, then Collector of the Port of Boston, appointed Mr. Hawthorne a weigher and gauger in the Custom-house. "From the society of phantoms he stepped upon Long wharf, and confronted Captain Cuttle and Dick Hatterick." He fulfilled his novel duties well, was a favorite with the sailors, it is said, and held his office till after the inauguration of President Harrison, in 1841; when, being a Democrat, he was displaced to make room for a Whig. After leaving the Custom-house he went to live with the Association for Agriculture and Education, at Brook Farm, in West Roxbury, Massachusetts, of which he was one of the founders. He remained here a few months, "belaboring the rugged furrows;"

but before the year expired he returned to Boston, where he resided till 1842, when he married and took up his abode in the old manse at Concord, which adjoins the first battle-field of the Revolution, a parsonage which had never before been profaned by a lay occupant. In the introduction to the volume of tales and sketches entitled, "Mosses from an Old Manse" (New York, 1846), he has given a charming account of his life here, of "wild, free days on the Assabeth, indulging fantastic speculations beside over fire of fallen boughs, with Ellery Channing, or talking with Thowrean about pine trees and Indian relics in his hermitage at Walden." These "Mosses" were mostly written in the old manse, in a delightful little nook of a study in the rear of the house, from whose windows the clergyman of Concord watched the fight between his parishioners and the British troops in April 19, 1775. In the same room Emerson, who once inhabited the manse, wrote "Nature." Mr. Hawthorne resided at Concord for three years, mingling little with the society of the village, and seeking solitude in the woodland walks around it, and in his boat on the beautiful Assabeth, of which, in his "Mosses," he says: "A more lovely stream than this, for a mile above its junction with the Concord, has never flowed on earth—nowhere, indeed, except to lave the interior regions of a poet's imagination." In 1846, the Democrats having returned to power, Mr. Polk being President, and Mr. Bancroft Secretary of the Navy, Mr. Hawthorne was appointed Surveyor of the port of Salem. He carried his family thither, and the next three years he was chief executive officer in the decayed old Custom-house, of which, and its venerable inmates, he gave a graphic and satirical sketch in the introduction to the "Scarlet Letter" (Boston, 1850), a powerful romance of early New England life, which became at once exceedingly popular, and established for its author a high and wide-spread reputation. In 1849, the Whigs having regained control of the National Government, Mr. Hawthorne was again removed from office. He quitted Salem, and, retiring to the hills of Berkshire, settled in the town of Lenox, in a little red cottage on the shore of the lakelet called the Stockbridge Bowl. Here he wrote the "House of the Seven Gables" (Boston, 1851), a story the scene of which is laid in Salem in the earlier part of the present century. It was not less successful than the "Scarlet Letter," though its striking and sombre effect is wrought out of homely and apparently commonplace materials, and its strain of horror is prolonged almost to tediousness. This was followed by the "Blithedale Romance" (Boston, 1852), in which, as he says in the preface to the book, he "has returned to make free with his old and affectionately-remembered home at Brook Farm, as being certainly the most romantic episode of his life." The characters of the romance, he says, are entirely fictitious, though the scene of Brook Farm was in good keeping with the personages whom he desired to introduce. "The self-conceited philanthropist; the high-spirited woman, bruising herself against the narrow limitations of her sex; the weakly maiden, whose tremulous nerves endow her with sibylline attributes; the minor poet, beginning life with strenuous aspirations, which die out with his youthful fervor; all these might have been at Brook Farm, but, by some accident, never made their appearance there." In 1852 Mr. Hawthorne removed from Lenox to Concord, where he purchased a house and a few acres of land, and has made his permanent home. During the Presidential canvass of 1852 he published a life of his college friend, Franklin Pierce, the Democratic candidate. President Pierce, in 1853, appointed his biographer to one of the most lucrative posts in his gift, the United States consulate to Liverpool. Mr. Hawthorne held his office till 1857, when

he resigned it, and has since been traveling with his family in various countries of Europe. Beside the works we have mentioned, Mr. Hawthorne has published "True Stories from History and Biography" (Boston, 1851); "The Wonder Book for Girls and Boys" (1851); "The Snow Image, and other Twice-Told Tales" (1852); "Tanglewood Tales," a continuation of the "Wonder Book" (1853)—each in one volume, 12mo. In 1845 he edited the "Journal of an African Cruiser" (New York, 1845), from the MSS. of a naval officer, Lieutenant Horatio Bridge. We clip the following from the Evening Post, September 7, 1863:

"Hawthorne's new volume is called 'Our Old Home,' and contains, besides the English sketches which have appeared during the past year in the Atlantic Monthly, his 'Consular Experiences' in Liverpool, an autobiographical record similar to the personal revelations he has given in the 'Scarlet Letter,' under the title of 'Custom-house.'"

OLIVER WENDELL HOLMES, M. D.,

AN American physician and poet, son of Dr. Abiel Holmes, was born in Cambridge, Massachusetts, August 29, 1809. He was graduated at Harvard College in 1829, and entered upon the study of the law, which, however, he soon abandoned for medicine, and, in 1832, went to Europe to pursue his studies, passing several years abroad in attendance on the hospitals of Paris and other large cities. He received the degree of M.D. in 1836, and in 1838 was chosen Professor of Anatomy and Physiology in Dartmouth College. Upon the resignation of Dr. John C. Warren, in 1847, he was elected to fill the same chair in the medical college of Harvard University, which he still occupies, having abandoned the general practice of his profession. Early in his college-life, Dr. Holmes attracted attention as a poet. He contributed to the "Collegian," a periodical conducted by the under-graduates of the college, and also to "Illustrations of the Athenæum Gallery of Paintings," in 1831, and to the "Harbinger, a May Gift," in 1833. In 1836, he read before the Phi Beta Kappa Society, "Poetry, a Metrical Essay," which was published in the first collected edition of his "Poems" (12mo., Boston, 1836); "Terpsichore" was read by him at a dinner of the same society, in 1843, and "Urania" was published in 1846. In 1850, he delivered before the Yale Chapter of the same society a poem entitled "Astræa," which was published in the same year. His poems have passed through many editions since they first appeared in a collected form, and have been republished at different times in England. In the "Atlantic Monthly" (Boston, 1857) he began a series of articles under the title of "The Autocrat of the Breakfast Table" (since published in a volume), which were continued for a year, and followed by "The Professor at the Breakfast Table." As a writer of songs and lyrics, Dr. Holmes stands in the first rank; many of his poems are of this class, and have been written for social or festive occasions, at which they have been recited or sung by the poet himself. Of patriotic lyrics, few are likely to have a longer life than his stirring verses to "Old Ironsides." He is also popular as a lyceum lecturer. He has distinguished himself by his researches in auscultation and microscopy. In 1838, he published three "Boylston Prize Dissertations;" in 1842, "Lectures on Homœopathy and its kindred Delusions;" 1848, a "Report on Medical Literature," in the "Transactions of the National Medical Society," and a pamphlet on "Puerperal Fever;" and, in conjunction with Jacob Bigelow, an edition of Hall's "Theory and Practice of Medicine" (8vo, 1839). He has been a frequent contributor to the periodicals of his profession, as well as to the "North American Review," "Knickerbocker," and other literary magazines. Dr. Holmes married a daughter of the late Hon. Charles Jackson, of Boston, where he resides.

NATHANIEL PARKER WILLIS.

AUTHOR, was born in Portland, Me., January 20, 1817. His grandfather and father, both of whom were named Nathaniel Willis, were well-known publishers, the former having been an apprentice in the same printing office with Benjamin Franklin, and a member of the so-called "Boston tea-party," and the latter, one of the founders, in 1816, of the "Boston Recorder;" the first religious newspaper ever permanently established. The family removed to Boston when young Willis was about six years of age, and at the Latin school of that city and the Phillips' Academy at Andover, he received his preliminary education. He was graduated at Yale, in 1827. During his collegiate career, he published, under the signature of "Roy," a series of "Scripture Sketches," in verse, and a few other poems, which obtained for him some reputation, besides gaining a fifty-dollar prize for a poem, offered by the publisher of an illustrated annual: and, immediately after graduating, he was employed by Samuel D. Goodrich (Peter Parley), to edit "The Legendary" and "The Token." In 1828, he established the "American Monthly Magazine," in which several other writers, since distinguished, published their first literary efforts, although the most numerous and characteristic articles were contributed by his own pen. At the expiration of two and a half years this periodical was merged into the "New York Mirror," a weekly literary journal, published by George P. Morris; and soon after Mr. Willis set out upon a tour of travel in the old world, of which his "Pencilings by the Way," contributed to the "Mirror," afforded a lively and picturesque record. Upon arriving at Paris he was appointed by the American Minister, Mr. Rives, one of his attachés, in which capacity he gained access to the most polished circles of the European capitals which he visited. Having traveled through France, Italy, and Greece, and in parts of Asia Minor and European Turkey, he went finally to England, where, in 1825, he was married to a daughter of General Stacey, commanding at the Woolwich arsenal. In the same year he published three volumes of his "Pencilings by the Way," which on account of their alleged freedom of personal detail, were severely criticised by the "Quarterly Review" and other periodicals. For some remarks respecting the quality of Marryatt's novels and the class of readers who chiefly perused them, he was insultingly replied to by the author, whom he called to account, and with whom he had a hostile meeting at Chatham. He also published in England "Inklings of Adventure" (3 vols., London), a series of tales and sketches which originally appeared in the "New Monthly Magazine" under the pseudonym of Phillip Slingsby, and which, like "Pencilings by the Way," were republished in America, and proved popular in both countries. In 1837 he returned home, and retired to "Glenmary," a small estate, situated in a picturesque bend of the Susquehanna river, near Oswego, N. Y., where for two years he devoted himself chiefly to rural occupations. In 1839 he became one of the editors of the "Corsair," a literary gazette published in New York; and in the autumn of that year he revisited England, where, in 1840, appeared his "Letters from under a Bridge," written during his residence at Glenmary, and which was followed by "Loiterings of Travel," a miscellany of stories, poems, and European letters, and two dramas, "Tortosa the Usurer, and Bianca Visconte," published together under the title of

"Two Ways of Dying for a Husband." About this time also he wrote the letter-press for W. H. Bartlett's views of the Scenery of the United States and Canada, and issued an illustrated edition of his poems. Returning to America, he established in New York in 1844, in connection with his former associate, Mr. Morris, a daily newspaper called the "Evening Mirror;" but the death of his wife soon after, and his own health failing, induced to him to return to Europe. During his visit he published a collection of magazine articles under the title of "Dashes at Life with a Free Pencil" (3 vols., London, 1845). Upon returning to New York, in 1846, he published a complete edition of his works in one thick octavo volume, and in the same year he was married for the second time to a daughter of the Hon. Joseph Grinnell, of New Bedford. He again entered a literary partnership with Mr. Morris, which resulted in the establishment of the "Home Journal," a weekly journal to which the two editors are still regular and frequent contributors. His remaining works comprise "Rural Letters and other Records of Thought and Leisure" (1849); "People I have Met" (1850); "Life Here and There" (1850); "Hurrygraphs" (1851); "Fun Jottings, or Laughs I have taken a Pen to" (1853); "A Health Trip to the Tropics" (1853); "A Summer Cruise in the Mediterranean in a United States Frigate" (1853); "Famous Persons and Places" (1854), "Out-Doors at Idlewild" (1854); "The Rag Bag" (1855); "Paul Stone, or Parts of a Life else Untold," (1856); and the "Convalescent" (1860). They have in general the discursive and fragmentary character of his earlier works, being for the most part a record of the author's impressions of travel or sketches of the lights and shadows which flit over the surface of society. The style is singularly sprightly and graceful, often curiously quaint, and no American author has exhibited more constructive skill or a nicer choice of words. Mr. Willis has for a number of years resided at Idlewild, an elegant country seat on the Hudson river near Newburgh, N. Y.

WILLIAM GILMORE SIMMS,

AN American author, born in Charleston, S. C., April 17, 1806. He is of Irish extraction, on the father's side. At seven years of age, he began to write verses, and during the war of 1812, his chief employment in his leisure hours was to compose rhymed narratives of the exploits of the American army and navy. Owing to the straitened circumstances of his family, and a sickly childhood, his early education was very simple, and at ten years of age almost his only acquirements were a knowledge of reading and writing. At that period his father, who had some years previous sought to better his fortune by migrating to the Southwest, made preparations for removing young Simms, who was his only surviving child, to his plantation in Mississippi territory. His grandmother, in whose care he had hitherto been, resisted his removal from her care, and an exciting lawsuit ensued, resulting in his retention, in accordance with his own wishes, in Charleston. For several years he was employed as clerk in a drug and chemical house, in Charleston, but at eighteen he quitted this occupation to commence the study of law. At twenty he was married, and on his twenty-second birthday was admitted to the bar. A year's practice sufficed to weary him with this profession, and, in 1828, he became editor and part proprietor of the "Charleston City Gazette." He had previously published a "Monody on the Death of Charles Cotesworth Pinckney" (1825), and two volumes entitled "Lyrical and other Poems," and "Early Lays" (1827). These were succeeded by the "Vision of Cortes, Cain, and other Poems," and in the following year by "Tricolor, or Three Days of Blood in Paris," a metrical celebration of the French revolution of July, 1830. The "Gazette" having, during the period of nullification excitement, declared itself in favor of the Union, involved its proprietors in heavy pecuniary losses, and, in 1832, Mr. Simms found himself nearly penniless. Having about the same time, lost by death his grandmother, father and wife, he left Charleston for the North. At Hingham, Mass., where he passed the summer, he prepared for the press the longest and the best of his imaginative poems, "Atalantis, a Story of the Sea" (New York, 1833), which was the means of introducing the author to the literary circles of New York. In the same year appeared his first prose tale, "Martin Faber, the Story of a Criminal," expanded from a magazine article published ten years previous; and thenceforward, down to the present time, Mr. Simms has been one of the most industrious and prolific of authors, sending forth, in rapid succession, volumes of poetry, romance, history, biography, or miscellaneous literature, many of which have obtained a wide popularity. His poetical works, in addition to those already mentioned, comprise "Southern Passages and Pictures" (1839); "Donna Anna" (1843); "Grouped Thoughts and Scattered Fancies" (1845); "Lays of the Palmetto" (1848); a series of ballads illustrating the deeds of South Carolina soldiers in the Mexican war; "Poems, Descriptive, Dramatic, Legendary, and Contemplative" (2 vols., 1854); "Areytos, or Songs and Ballads of the South" (1860); and a number of occasional pieces. He also produced two dramas, "Norman Maurice, or the Man of the People," and "Michael Bonhom, or the Fall of the Alamo," and has adapted Shakespeare's "Timon of Athens" for the stage, with numerous additions of his own. As a writer of prose romances, however, he is altogether better

known than by any other productions of his pen, and no American author has drawn more frequently from local and revolutionary history, to give interest to his narratives. His novels may be divided into four classes, those of a purely imaginative character, those founded on general history, the series of revolutionary stories, and the romances of backwoods life, designated as the border tales. His contributions to imaginative fiction comprise a *mélange* entitled, "The Book of My Lady" (1863); "Carl Werner" (1833); "Confession, or the Blind Heart" (1842); "Castle Disinal" (1845); and two series of tales entitled, "The Wigwam and the Cabin" (1845-6) and "Marie de Berniere" (1853). His historical romances are "The Yemassee" (1835), one of the author's most carefully written and successful works, founded in great measure upon his experience of the Indian character; "Pelayo" (1838), and its sequel "Count Julian" (1845); "The Damsel of Darien" (1845); "The Lily and the Totem, or the Huguenots of Florida;" "The Maroon and other Tales" (1855); "Vasconcelos" (1857); and the "Cassique of Kiawah" (1860). The "Partisan" (1835), the first of his revolutionary stories, was followed in the succeeding year by "Mellichampe," and after a long interval by "Katherine Walton" (1851), both in continuation of the original story; and the three works constitute an epitome of the history of active military operations in the Carolinas during the Revolution; with graphic pictures of scenery and manners. His remaining works of this class are, "The Scout," originally published as "The Kinsman, or the Black Riders of the Congaree" (1841); "Woodcraft," originally entitled "The Sword or the Distaff;" "The Foragers, a Raid of the Dog Days" (1855), and its sequel "Ewtaw" (1856). To the last class of his novels, or those founded on local history and the incidents of frontier life, belong "Guy Rivers" (1834), from which the German author Sealsfield has borrowed whole pages literally; "Richard Hardis" (1838); "Border Beagles" (1840); "Beauchampe, or the Kentucky Tragedy" (1842); "Helen Halsey" (1845); "The Golden Christmas, a Chronicle of St. John's Berkley" (1852); "Charlemont, or the Pride of the Village" (1856.) To the department of history and biography Mr. Simms has contributed a "History of South Carolina," "South Carolina in the Revolution" (1854), a reply to certain statements in relation to the course and conduct of the State, and lives of General Marion, Captain John Smith, the Chevalier Bayard, and General Green. Under this head may also be included a "Geography of South Carolina," and a number of articles on the "Civil Warfare of the South," and the "American Loyalists of the Revolutionary Period," published in the "Southern Literary Messenger," and the "Southern Quarterly Review." His remaining works include, "Views and Reviews in American Literature," "Egeria, or Voices of Thought and Counsel for the Woods and Wayside," a collection of aphorisms in prose and verse; "Father Abbott, or the Home Tourist, a Medley;" "Southward Ho!" (1854), which has been described as "a species of Decameron, in which a group of travelers, interchanging opinion and criticism, discuss the scenery and circumstances of the South, with frequent introduction of song and story;" "The Morals of Slavery," &c. He has also edited with notes the seven dramas ascribed to Shakespeare, but not published among his works, under the title of "A Supplement to Shakespeare's Plays," and has been a frequent contributor to periodical literature, beside delivering occasional orations before public bodies or literary associations. Many of the biographies of the Statesmen, soldiers, and authors of South Carolina, in this cyclopedia, are also from his pen. Mr. Simms resides on his plantation of

woodlands near Midway, S. C., where he occupies himself chiefly with rural pursuits and literature. He has occasionally mingled in politics, but since 1845, has held no public position. He is an industrious and methodical writer, as the number and variety of his books testify, and a careful observer of character and manners, and during extensive tours through the south and southwest, has accumulated many of the incidents which form the groundwork of his novels. "His manners," as one of the most eminent of his contemporaries has remarked, "like the expression of his countenance, are singularly frank and ingenious, his temper generous and sincere, his domestic affections strong, his friendships faithful and lasting, and his life blameless."



HENRY THEODORE TUCKERMAN,

Was born in Boston, April 20, 1813. He received his education in Boston and its vicinity, and in 1833, when about to enter college, was induced by the state of his health to visit Europe. Having passed a winter in Italy, he returned to America in the summer of 1834, and three years later revisited Europe, and passed nearly two years in Sicily and Florence. In 1845 he removed from Boston to New York, where he has since resided, except during the summer months, which he passes chiefly in Newport, R. I. In 1850 he received from Harvard University the honorary degree of A. M. In 1825 appeared his first publication, "The Italian Sketch Book," a collection of descriptive and historical sketches, essays, and tales; and since that time he has occupied himself exclusively with literary pursuits, having been a regular and frequent contributor to the "North American Review," the "Christian Examiner," the "Democratic Review," "Graham's Magazine," the "Southern Literary Messenger," "Putnam's Monthly," the "Atlantic Monthly," and other periodicals, in the pages of which the essays, aesthetic, biographical, and critical, which form the bulk of his works, were originally published. His next work in the order of publication was "Sicily, a Pilgrimage" (1838), in which the author's experience is described under the guise of fiction. It was followed by "Rambles and Reveries" (1841); "Thoughts on the Poets" (1846), devoted chiefly to masters of the English school (translated into German by Müller); "Artist Life, or Sketches of American Painters" (1847); "Characteristics of Literature" (1849), of which a second series appeared in 1851; "The Opiumist" (1850), a collection of miscellaneous essays; a "Life of Commodore Silas Talbot" (1851); "A Month in England" (1853), the fruits of a brief visit to Europe in 1852; "Memorial of Horatio Greenough" (1853); "Biographical Essays" (1857). In 1851 a collection of his poems, embracing an elaborate metrical essay entitled "The Spirit of Poetry," was published in Boston. Among his incidental writings may be mentioned a comprehensive "Sketch of American Literature," appended to Shaw's "Outlines of English Literature."

On the principle that art and literature go hand in hand, Mr. Tuckerman has established his library and writing-desk in the Studio Buildings.

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